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THE BLESSED DAMOZEL

By BYAM SHAW

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*Circle-wise sit they, with bound locks
And foreheads garlanded;
Into the fine cloth white like flame
Weaving the golden thread,
To fashion the birth robes for them
Who are just born, being dead.*

—From the poem, "THE BLESSED DAMOZEL,"
by DANTE GABRIEL ROSSETTI

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CURRENT SHOWS AND COMMENTS

LOOKING BACKWARD

BY
PERSPEX

DOOG DAYS and doodle-bugs having, it seems, deprived the London Art world of any epoch-making events, it has occurred to me that my readers might like to be conducted to, if not through, certain exhibitions of the past that lead up to our epoch which schoolchildren of the future will learn to speak of as the era of the great thirty years' war. Perhaps this is being too optimistic, and you may have to add a year or two more, but it won't make much odds: and thirty is a convenient, historically sounding figure.

We go back, then, to the year of the great Liberal landslide, when that party came into power, when, as Professor Trevelyan has told us, "Haldane won the confidence of the soldiers and reformed the Army," whilst "Edward Grey, remote, firm, and sadly serene, was at the Foreign Office," and "young Winston Churchill was looking round for his Kingdom," and, as we now know, looking not in vain.

The year is 1906. So far as we are concerned here, it is remarkable as the year of that great flop: the Appeasement gesture at Knightsbridge known as *The Exhibition of Modern German Art*, which opened a few weeks after the Royal Academy in the month of May. It had been organized by British artists and supported by members of thirteen bodies beginning with the Royal Academy and ending with the International Society of Sculptors, Painters and Engravers, of which latter at the time, if I remember rightly, Rodin was President. That did not commit him nor, indeed, any body since the support came only from individuals, not from the societies as such. In retrospect one perceives the diplomatic subtlety. I still have this catalogue by me. It looks as one expected such things to look—in 1906. Its cover was designed by Walter Crane, who, if we are to believe a French critic of British Art sponsored by Ruskin, contributed much to the "softening modification of our national character" along with Miss Kate Greenaway. The cover, printed in black and red on white—symbolic of the Kaiserlich Schwarz-Weiss-Rot—shows two tall draped female figures: one, Britannia with classical profile with helmet and palette that looks like a shield; the other, also with classical profile, in a Holbeinesque Gretchen costume with two plaits, a little red heart on her bosom, a number of paint brushes and a huge palette which, decorated as it is with a large black but uncrowned spread-eagle, also looks like a shield, but in retrospect, like a Weimar republican one. Crane was a bit of a socialist, but then "we are all socialists now," as Harcourt said in '94. In any case, the cover design was terrifically symbolic and exceedingly well meant—which the concluding sentence of Crane's preface corroborates: "... and we may also hope," he wrote, "that it may help to foster that peaceful emulation in the Arts which is one of the best guarantees of international amity." What a hope! one wants to exclaim. Do you remember the last Paris International, with the Soviet on one side and the Third Reich on the other, glowering in ferro-concrete at each other face to face, with awkward Britain slumbering peacefully enough—on the Soviet side; unless my memory deceives me.

Well, the Exhibition of Modern German Art was just such an unpretentious British affair, awkwardly housed in what once had been a skating rink and still looked chilly. There was no official pomp or circumstance, or any sign of official recognition except, perhaps, the bronze bust by Reinhold Begas of "H.I. Majesty the German Emperor graciously lent by His Majesty King Edward VII," which gave the show a typically half-hearted symbolic *cachet*.

I remember this show, and from what I have since been through in the way of Art, in England, France, Germany and Italy, can only say that I am unable to reconcile this display of heavy, thoughtful, "gründlich" Art with what was to come out of it. There was the excellent Trübner; the painstaking Leibl; there was the superficial mellow-brown Lenbach who was inspired so much by Reynolds and Gainsborough and to so little purpose; there was the "Teutsch"—which *anglice* would stand for *Ye olde Dutch*—Thoma; there was the vigorous, masculine, aggressive butcher's son, Franz Stuck, who for all that will be remembered best by his violently pacifist conception of "War"—though the painting of that subject, like many other of the more important examples of the artists represented, was not in this show. There were the ever popular Defregger; the only German Impressionist of international reputation, Liebermann, honoured by the Weimarians as a great artist, disgraced by the Nazis as a Jew; and there was, of course, Eöcklin, only he was a Swiss who most of his life had lived in Florence. There was the German "Burne-Jones," Heinrich Vogeler of the Worpswede fraternity, and there was the rampant socialist Käthe Kollwitz. But the whole show was more distinguished by the good intentions of all its supporters than by careful selection. The exhibition, badly displayed and officially cold-shouldered, did not achieve its avowed purpose, namely, to return the compliment of official recognition which British artists had received in Germany in the form of medals, other honours including purchases, so that, as Walter Crane, I believe quite truthfully, wrote: "There are now few important cities in Germany which do not possess examples of British Art."

This gesture of Appeasement, then, failed, as all such gestures must; but in this case for an obvious reason: the wind was blowing from a different quarter.

The next epochal exhibition takes us still farther away from Piccadilly, farther even than Knightsbridge, namely, to the Albert Hall and the year 1908. Here the "Allied Artists' Association Limited" held its first exhibition. It was founded, by Frank Rutter, for the purpose of holding "open" exhibitions of Painting, Sculpture and Craftwork of every kind. There was no selecting jury and any artist was eligible to show three works with one on the line. This show, held, as I have already said, in the Albert Hall, of all unsuitable places, comprised something like 4,000 exhibits. Its prototype was the *Salon des Indépendants* in Paris.

The most vivid impression of this show left on my mind is the headache it gave me—actually and figuratively. It was a terrible trial. Too many exhibits too badly

displayed, a veritable pandemonium. I have no catalogue of the show as a help so I cannot remember whether at, the time there was any exhibit that impressed me; but this was the first occasion in my experience on which it was brought home to me that anyone can call himself an artist. There was no jury, therefore no standard; moreover, the *golden rule* of the Academy, formerly strictly enforced as regards the framing of pictures in Burlington House, was not only ignored but some of the pictures had no frames at all. Never before had *Art* been treated with so little respect. To realize what that meant to one who reckoned himself amongst the Whistler fans one need only recall the immense trouble "Jimmie" took with his frames, with their exact shade of gold, with their width, with the pattern of their mouldings, and with added colour. Instead: no rules, no order, no obligations to the public.

One sees the wind is getting up; the storm is beginning to brew.

It broke in London at the end of 1910, and more especially in 1911—the year of Agadir.

First with another, this time official, appeasement gesture: The British section of the International Fine Arts Exhibition in Rome—organized by the Board of Trade—a resounding official success. It was a good "safety first" show, and in that sense a creditable résumé of British Art during two hundred years. There was a lovely expensive and impressive catalogue or souvenir of the exhibition, on which I at the moment cannot lay my hands, unfortunately; but what lent it its significance emerges from two notes I made at the time. First, a comment of the art critic of the famous *Corriera della Sera*; he said: "... The English Exhibition should teach Italian painters how to free themselves from the cosmopolitanism of the neo-classic Academy and the technical and scientific dogma of the School of Parisian impressionism." Second, a remark made by a German art critic to his colleague of our *Morning Post*: "You British have beaten everyone." Looking back, this appears to be both a fact and a prophecy. But the significant thing is that whilst the good pre-fascist Italy was praising our staid and dogged literary-anecdotal pre-Raphaelite and realistic art and patriotically condemning modern French painting, we here in England had all this blown sky-high by two bombs which exploded in rapid succession—one French, the other Italian—in London.

First, the Exhibition called "Marat and the Post Impressionists" of 1910–1911 organized by Roger Fry. In it were to be seen paintings by Manet, Cézanne, Gauguin, van Gogh, Signac, Seurat, Matisse, Derain, Picasso, Othon Friesz and other *Fauves*, i.e., "wild beasts," of art. London laughed, in turn was bewildered and even angry—just like the Parisians had been in 1876 when the Impressionists made their first appearance: "There are people who burst into laughter in front of these objects," wrote the *Figaro* critic, then, comparing the paintings with the acts of lunatics! As in '76 so in 1910. To show how excited people were in London on account of this exhibition in Grafton Street, I ask forgiveness for recounting a little personal anecdote.

I, too, was amongst the bewildered, wondering how Roger Fry, whom I only knew then as a critic of Old Masters and a painter of tired imitations of such, could have lent himself to such extravaganzas, and trying to find some logical solution of the puzzle. But this was

1911. In the words of the historian already quoted: "The prevailing spirit was wrath and violence." The Suffragettes, in particular, conducted their campaign with what seemed to me, as to many others, an excess of zeal and a painful deficiency of logic, knocking off Cabinet ministers' hats from their heads, and slashing up *Old Masters* in the National Gallery. Such irrelevance annoyed me. So after coming away from the Grafton Street Galleries and the amiable *adipose* janitor at its doors, I penned a letter to the Editor of the *Star* in which I invited everyone to attend at a certain hour of a certain day outside the Galleries, where I intended to "deflate the hall porter" and thus to give Post-impressionism the *coup de grâce*. By return I received a note from the editor, saying that, much as he appreciated my point, he simply *dare* not print my letter, as there were people who might take it seriously and create a disturbance!

Such was the temper of 1911.

As to this first Post-impressionist show, I have a notion that it was the famous reference, in the preface to its catalogue, to "the fact that a good Rocking Horse often has more of the true horse about it than an instantaneous photograph of a Derby Winner" that caused the widespread resentment against "lunatics" who had so little respect for sport and horseflesh and—as many of the exhibits showed—women. The second exhibition, which opened in October, 1912, included an English Section in which Gore, Grant, Gill, Vanessa Bell and Wyndham Lewis were represented. It had a no more sobering effect. Thence onwards, however, Roger Fry, the godfather of the Post-Impressionist school, became and remained, until his death ten years ago, the Arbiter of Taste of the intelligent—always persuasive if not always consistent.

It was in March, 1912, however, that we heard and saw the open declaration of war; and it came from Italy. It was proclaimed in England by means of a *Manifesto* and an *Exhibition of Works by the Italian Futurist Painters*. The manifesto was a crescendo of Fortissimi, if such a thing can be conceived.

"We shall sing the love of danger," it began, and here are some of its other crescendos:

"We stand upon the extreme promontory of the centuries. Why should we look behind us when we have to break in the mysterious portals of the impossible?"

"We wish to glorify war—the only health-giver of the world—militarism, patriotism, the destructive arm of the Anarchist, the beautiful Ideas that kill, the contempt for woman."

"We wish to destroy museums, the libraries, to fight against moralism. . . ."

"It is in Italy that we launch this manifesto of violence, destructive and incendiary."

Well, we now know that it was, and with disastrous effects, proving that rodomontades are more effective than any concrete weapon of war—provided they proclaim HALF truths.

So there were in this exhibition, as I remember it, quite a number of half-true pictures, or rather ideas, presented to the eye. I recall Boccioni's "Leave-Taking," Severini's "Pan Pan" Dance at the Monico," Russolo's "Rebellion."

Marinetti and his Italian marionettes even made some Englishmen dance to their tune, amongst them Epstein, Nevinson, Wadsworth, Roberts and Wyndham

STRATFORD-ON-AVON: EXHIBITION OF PICTURES

Lewis. Nevinson has since dissociated himself from all *isms*; Epstein has, I believe, only done one "Futurist" piece of sculpture, the impressive "Rockdrill." Wyndham Lewis, after much "*blasting*" in his paper, *Blast*, and an efflorescence in the "Gun's exhibition" of 1919 has only spasmodically, if sensationally, interrupted his career as a writer; Wadsworth has become a kind of surrealist pre-Raphaelite. Only Roberts has stuck to the Wyndham Lewis Gun, popping with dry humour. But the English Futurist manifesto, to which they subscribed, kept on the right side of the Derby winner with their declaration: "Sport must be considered an essential element in Art"—except, of course, that on the analogy of Balla's, the Italian Futurist's, canine multiped, a horse would have to be represented with innumerable legs.

There is as much truth in the argument that led to this apparently ludicrous representation of Balla's Dog as there is in the truth about the rocking horse—but in both they are *half-truths*. The world had, in fact, entered the era of dangerous half-truths reflected in the foundation of the London Group in the year 1914. The London Group is an offspring, or perhaps rather a reformation of Frank Rutter's Allied Artists' Association and various smaller groups of artists led by Sickert, Spencer Gore, Ginner and Harold Gilman and Robert Bevan—on the broad lines of the Ecole de Paris. Following Roger Fry's words, we may say that the London Group tried to do for Post-Impressionism in England what the New English Art Club did, in a previous generation, for Impressionism, and what *that* did was to try and found art upon scientific principles, with strict regard for objective truth, whereas Post-Impressionism tries to bring it down to the psychological principles of subjective feeling.

Post-Impressionism, concentrated in 1914 in the first Exhibition of the London Group, with its prejudice against any established order and its dependence on the wordy eloquence of its *Leaders* is thus seen to have been the symbol of the fateful year of its foundation, the harbinger of the war we are still fighting, and which will not really have ended until the *half-truths* are released from their other halves—and Truth at last made whole.

* * *

Perhaps the foregoing exposition which I have here attempted will help to give the visitors to the present exhibitions at the Leicester Galleries and the Lefevre Galleries a new slant on the things they will see there.

* * *

STRATFORD-ON-AVON LOAN EXHIBITION OF PICTURES

AN EXHIBITION at Stratford-on-Avon without Shakespeare would seem like Hamlet without the Prince of Denmark, but no one noticed his absence. It was a little affair, but what it lacked in size it made up in quality. Col. Brocklebank is to be congratulated on his choice and Lord Bearsted on his usual generosity in supplying 41 out of the 47 exhibits.

I think it was in *The Times* I read Lord Wavell's poem to Capt. Spencer Churchill's "Madonna of the Cherries," a XVIth century piece of great delicacy. There she was with the original manuscript, a beautiful XVIth century virgin and child.

As one would expect from an M.F.H.'s collection, a good proportion of the pictures were sporting and conversational.

Between Hogarth's "Gerard Hamilton" and Sir Thomas Lawrence's "Duke of Clarence" was an unknown "Gentleman

and Horse" which seemed to draw the biggest crowd. The costumes place it about 1710, but it is certainly not from the Seymour-Wootton studio. The background is too hard for Wootton; each brick is outlined and very flat, and the detail of the saddlery is not detailed enough for Seymour.

The black horse has no modelling, but the figures are very well painted, especially the red coat. They remind me of Arthur Devis painted on someone else's picture.

Both the Duke of Clarence and Mrs. Jordan, by Romney, are bold portraits, in the prime of life. Mrs. Jordan is too large for the canvas and accentuates her bold, rather vulgar charms. Near them is Opie's "Country Girl," a study in rich browns.

Luke Chennell's "Village Inn" is in the style of Morland and has suffered at the hands of some restorer.

There is a Wootton landscape, an early work in the Italian style, which is interesting. It shows the Poussin influence and has a touch of the Wootton blue. Wootton is represented by "Lady Conway's Jannet," a spotted grey with vivid red trapping, and "Lord Conway," and "An Equestrian Portrait of a Lady in a Red Habit" is a version of "Lady Henrietta Harley" at Welbeck, but rather smaller.

Devis' "Leyborne Family" is a fine example of conversational pieces of the period, as is Davis's "William Weddell."

Reinagle's "Carrom Abbey Hunt" shows a group of sportsmen enjoying the hunt breakfast, well painted and arranged. J. N. Sartorius' "Breaking Cover" is an unimportant picture and not in the same class as Lord Bearsted's "Mr. Beckford's Hounds." There are two Gainsborough's: "His Daughter" and "Crossing the Ford." What a pity he ever found out portraits paid better than landscapes.

There is only one Ben Marshall, "A Cart and a Grey Horse," evidently painted while some more important picture was drying, but a masterpiece, painted very thinly. It dominates the whole room. The pictures are all small, but so is the Town Hall where they are exhibited on screens supplied gratis by a patriotic tradesman of the town. The best possible use has been made of the space and the hanging is admirable. The exhibition is an excellent survey of the XVIIth century, depicting English life from the Palace to the inn, the prince to the peasant. H.R.H. the Princess Royal, laying aside her personal anxiety, fitted the opening in between many other engagements. She was faced by Livesay's well-known group of the Duchess of York being presented to George III and his family. One could not help being struck by the family likeness.

* * *

ENGLISH FLINT LOCK HOLSTER PISTOLS (1680-1730)

(Continued from page 59)

mounts such as the trigger guard finial and the escutcheon which had hitherto ended in abrupt terminals now developed graceful foliations. At the same time the serpents' or dolphins' heads were omitted from the side nail plate which now consisted of foliage only.

One technical feature had a considerable influence on the design of pistols produced in the latter part of this period. This was the shortening of the barrel from an average length of about 12 inches in 1680 to about 10 inches in 1720. The whole pistol, including pommel and stock, became as a result lighter and less clumsy. The effect of this development is to be seen in Fig. IV.

The foliate style lasted until about 1740. In this period pistol ornaments remained symmetrical in form and with few exceptions consisted of scrollwork and conventional foliage. The fact that the mounts were designed individually for each pair of pistols made gives the work of this period a rather higher aesthetic status than the later work produced after the mounts had become standardised. On the other hand the English gunmaker had yet to achieve a reputation equal to that of his Continental competitors and there is evidence that English noblemen of the time still tended to look abroad for fine arms.

ENGLISH FLINT LOCK HOLSTER PISTOLS (1680/1730)

BY MAJOR J. F. HAYWARD

BEFORE describing in detail the characteristics of English holster pistols during the years from about 1680 to 1730 some explanation is needed of the choice of this period of fifty years as the subject of a separate study. The commencing year marks approximately the beginning of the period from which pistols of English manufacture have survived in any considerable quantity and are therefore likely to be found by the collector. By 1730 we begin to trace the first effect of the Rocaille fashion which was to influence so considerably the design of flint lock pistol mounts. Apart from these

XIV and Louis XV. The following remarks are mainly concerned not with the few luxury arms made in this country but with those pistols of simpler character such as bear the signature of Turvey, Pickfatt, Freeman, Delany, etc. Before passing on to the main subject it may, however, be worth while briefly to notice the makers of those luxury arms. They were for the most part immigrant French, German and Italian gunmakers who had learnt their craft in their native countries and came to England as fully mature craftsmen. Since they had already mastered their craft abroad their work in England is

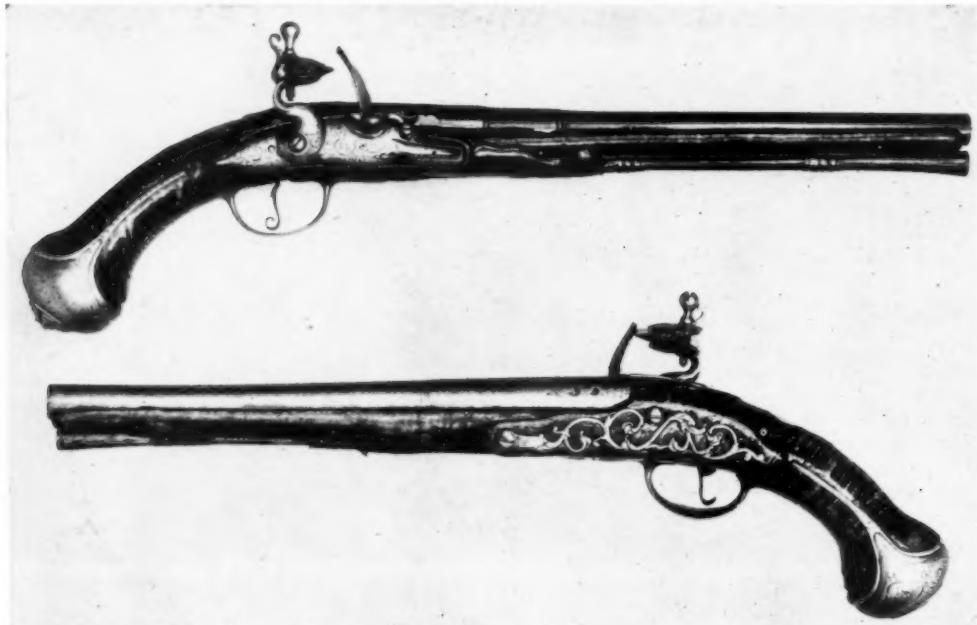


Fig. I. (a) HOLSTER PISTOL by MATHIAS. Engraved and chiselled steel mounts, circa 1680
(b) HOLSTER PISTOL by TURVEY. Engraved and chased brass moun's, circa 1680

Author's Collection

new forms of decoration which were introduced during the second quarter of the XVIIth century there was also a certain change in methods of manufacture, since shortly before the middle of the century pistol furniture became standardised, and instead of designing mounts to suit each individual pair of pistols the gun-makers chose their mounts from a relatively limited series of stock designs supplied ready-made by the silversmith. We have, therefore, a fairly distinct starting and concluding point for this survey.

It must be admitted that with few exceptions English pistols of the XVIIth and XVIIIth centuries do not approach in magnificence of ornament the works of the Brescian gunmakers of the XVIIth century or of the Parisian gunmakers who worked for the Courts of Louis

usually indistinguishable from contemporary Continental work and shows no recognisably English features. Of these immigrant gunmakers the following are represented either in the national collections or by illustrations in the standard works on arms and armour and can therefore be studied without difficulty. The Italian Gorgo, active at the beginning of this period (see Jackson and Whitelaw, *English Hand Firearms*), Monlong, one of a great family of French gunmakers who produced many luxury arms at their workshops in Paris during the reign of Louis XIV (see Catalogue of Burlington Fine Arts Club Exhibition of Iron and Steelwork, 1900) and the German, Kolbe, active towards the end of this period (example of his work in the Victoria and Albert Museum). All these gunmakers worked in London during this period. Some, at any rate,

ENGLISH FLINT LOCK HOLSTER PISTOLS

Fig. II

Pair of HOLSTER PISTOLS, unsigned but probably of French provincial manufacture. Engraved and chiselled steel mounts.
Circa 1670

Victoria and Albert Museum

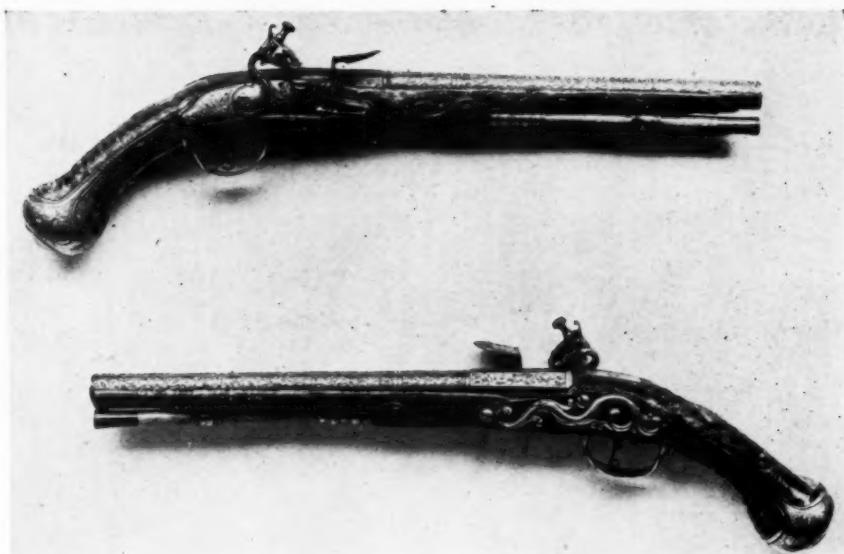


Fig. III

(a) HOLSTER PISTOL by PICKFATT. Engraved and chiselled steel mounts. Circa 1690

(b) HOLSTER PISTOL by ROWLAND. Rifled barrel and screw plug for breech loading. Circa 1690

Author's Collection

Fig. IV.

HOLSTER PISTOL by ROBERT LOOKER. Silver mounts in foliate style. Circa 1720
Author's Collection



of the native English gunmakers also seem to have been capable of producing luxury arms where required. Thus J. Barber is represented by a fine pair of holster pistols probably made for the Court of George I, and now at Windsor. (Laking. Windsor Castle Armoury, Nos. 444/5.) These pistols, mostly in an exotic style, are not representative of the average achievements of English gunmakers of this period and, beyond recording their existence, it is not proposed to consider them further.

Up to the time when silver was first used in the manufacture of pistol furniture, English gunmakers

were at a disadvantage in comparison with their contemporary Continental rivals. The reason for this was that no distinguished school of skilled steel chisellers existed in England. Steel is the metal with which the armourer or gunsmith is pre-eminently concerned and it is in the chiselling, piercing and damascening of steel with precious metals that the finest work of the great gunmakers of Italy, France and Germany is found. Chiselled steel furniture is to be found on English pistols made during the last quarter of the XVIIth century and rarely even later, but the chiselling is usually timid and shallow in comparison with contemporary French work. There is also a tendency amongst English gunmakers to prefer engraving a design to the infinitely more difficult process of chiselling it out of the solid metal.

Fig. 1a shows a typical English holster pistol with slightly chiselled and engraved steel furniture dating from circa 1680. It is signed on the lock Mathias. It is quite representative of the decorative treatment of the English holster pistol of circa 1680-1700 and illustrates the following main features. The pommel is finished with a cap chiselled in the form of a grotesque mask. The grotesque mask was much beloved by the French and Italian gunsmiths and the designs found on English pistols of this period were doubtless of Italian origin though they probably reached England through the Low Countries. With a Dutch king on the throne during the first twelve years of this period, it is to be expected that Dutch influence should be traceable in firearms design. The spandrels of the pommel are engraved with arabesques of conventional foliage. Designs were varied by the introduction of grotesque figures or serpents in the foliage. The pommel itself has a somewhat club-like form—always indicative of a date before 1700. The escutcheon or thumb plate is of symmetrical form and was intended to receive the coat of arms or cypher of the owner; it was usually set in a frame of Baroque scrollwork. Fig. 1b, a brass-mounted holster pistol also dating from circa 1680 and signed on the lock E. Turvey, illustrates a typical side plate design.



Fig. V. (a) and (b) ESCUTCHEON AND POMMEL OF HOLSTER PISTOL,
by JOHNSON. Circa 1700
Author's Collection

The side nail plate or contre-platire afforded the best opportunities from the point of view of decoration to the gunmakers, and the more or less elaborately pierced and chased side nail plate is always one of the most attractive features of the flint lock pistol of the XVIIth and XVIIIth centuries. The designs found on the side nail plates of English pistols during the first two decades of this period consisted of one or more serpents or dolphins whose intertwined bodies broke out at intervals into conventional foliage. Although the side nail plate of the Turvey pistol is far less ambitious than contemporary Continental work, the design, consisting of acanthus foliage and a dolphin's head, is very graceful. It is repeated in the spandrels of the pommel.

The Turvey pistol has brass mounts which is, in the case of English flint lock pistols, a certain indication of second quality. First quality pistols had steel mounts between 1680 and about 1700, silver mounts from 1700 until about 1780, and thence onwards steel or silver mounts. The lower quality of the Turvey pistol is also indicated by rather poorer engraving and a stock of less carefully selected wood. Finally, the lock plate was usually engraved with foliage or arabesques introducing grotesque figures, birds and animals and slightly chiselled with a moulding (see Fig. 1a).

All these features enumerated above were common to gunmakers throughout Western Europe, and but for the question of quality it is often difficult to ascribe with confidence a pistol of the latter part of the XVIIth century to its country of origin, unless it is fully signed.

As an indication of this universality of pistol design a pair of continental holster pistols of circa 1670 is illustrated in Fig. II. These are in the Victoria and Albert Museum, Nos. 129, 129a. They are unsigned but probably of French provincial manufacture. The main features distinguishing them from English work are the less graceful line of the pommels and the superb chiselling of the barrels which would not be likely to be found on an English pistol.

Between 1680 and 1700 English holster pistols evolved

ENGLISH FLINT LOCK HOLSTER PISTOLS

a slightly more graceful form of butt through the stock being cut to more slender proportions. This development is illustrated in the two pistols illustrated in Fig. III which date from between 1690 and 1700, Fig. IIIa being slightly the earlier.

While Fig. I illustrates two English holster pistols of admirable design, the two illustrated in Fig. III do not suggest so high a standard of work. Fig. IIIa is signed by Pickfatt, like Turvey a London maker. Its steel mounts show a rather shallow chiselling, but the main criticism must be concerned with the side nail plate which is of very unattractive form when compared with those shown either in Fig. Ib or Fig. II.

Fig. IIIb is signed on the lock by the London maker, Rowland. Of exceptionally plain design, it dispenses with all decoration beyond mouldings on the lock plate and pommel. Its main interest lies in the fact that it is rifled and breech-loading. It is a curious fact that far more interest seems to have been shown in accuracy in pistols in the XVIIth than in the XVIIIth century, since pistols with rifled barrels are far more usual in the latter half of the XVIIth century than in the whole of the XVIIIth century. The explanation probably lies in a different tactical method of handling cavalry in the two periods. The breech-loading system, consisting of a screw plug, used in this pistol is described as follows in Chambers' *Cyclopaedia or Universal Dictionary of Arts and Sciences*, 1783: "The rifle barrels which have been made in England and which are not very common are contrived to be charged at the breech, the piece being for this purpose made longer at this end than in any other part. The powder and bullet are put in through the side or top of the barrel by an opening which, when the piece is loaded, is filled up with a screw." This system, together with various others, was patented by Abraham Hill on May 3, 1664.

Though the chiselling of steel was an art which was little understood or practised in England there was no lack of skilled silversmiths, and for a period of nearly a century from about 1700 to 1780 practically all English pistols of good quality were mounted in silver. As might be expected the employment of silver for pistol furniture was contemporary with the increased variety of domestic uses for silver which were found towards the end of the XVIIth century. It was, however, one of the last in the series of new uses for this precious metal. The reason was probably a certain hesitation to use so soft a metal for the mounts of firearms which, in conditions of normal use, must resist rough treatment. This suggestion is supported by the fact that silver was at first only used for those mounts which had an exclusively ornamental purpose and not for the more functional pommel and trigger guard. While it is often difficult to determine whether some steel-mounted pistols of the XVIIth century which lack signature and proof marks are of English or Continental origin, there is no such difficulty in recognising English pistols of the silver-mounted period. This may perhaps be explained by the fact that the English silversmiths had already achieved a high level of craftsmanship and were independent of foreign models for inspiration or example. When, therefore, English gunmakers began to call upon the silversmith for pistol furniture it was not long before they received designs which owed little to the foreign schools which had hitherto dominated English gunsmiths' work. The beginning of the silver-mounted period is therefore an epoch of great significance in the

history of English gunmaking, since it marks the moment when a distinct English style begins to appear. It marks, moreover, a radical alteration in method since, while the steel furniture which had hitherto been in use, and the brass furniture which continued in use for pistols of lesser quality, were made in the gunmakers' own shops, the silver furniture was produced outside by the silversmith. This co-operation of two separate trades in the production of firearms is more in accordance with the practice in Italy, where at least three different trades of barrel makers, lock and mount makers and stock carvers existed and co-operated to produce the finished firearm.

The question may be asked, how is it known that the silversmiths and not the gunmakers produced the silver pistol furniture? Two facts point to this conclusion: firstly, the silver mounts of those few pistols of the period under review which are hall-marked bear a silversmith's initials other than those of the gunsmith who made the pistol; secondly, when about the middle of the XVIIth century it became usual to submit silver pistol mounts for assay, they bear the initials of one or other of a small number of silversmiths who evidently specialised in producing pistol furniture for the gunmaking trade. If, finally, it should be suggested that those silver mounts which bear no assay mark were made by the gunsmiths themselves, this can be answered by reference to the complaints referred to in an Order of the Goldsmiths' Company, dated February 23, 1675, against certain silversmiths who had been producing sword hilts and various other small wares of sub-standard silver and omitting to submit them for assay. Doubtless the same practice was followed in relation to pistol furniture.

The possibilities of silver were not immediately recognised and it was at first presumably used as a more precious and more easily worked metal than steel. Thus the first silver mounts do not differ very much from the steel mounts which preceded them. This was no more than a temporary phase and soon pistol furniture began to follow contemporary fashion in silver plate in so far as the need to conform to its peculiar function would permit.

The first mounts to be made of silver were the escutcheon and side nail plate which were mainly decorative and non-functional. Fig. V shows two details from a holster pistol of circa 1700 with escutcheon and side nail plate of silver while the remaining furniture is of steel. It is signed on the lock plate Johnson. The escutcheon is of simple form but shows an advance upon the earlier steel forms which were often of a more primitive design. The pommel mask of chiselled steel is of vigorous execution. I have never seen the same design repeated on the butt caps of holster pistols until the end of this period when they became standardised.

The first stylistic development in the XVIIth century was the evolution of what I propose to call the foliate style. Fig. IV shows a good, though somewhat restrained, example of the foliate style. This pistol, signed by Robert Looker, has mounts entirely of silver and dates from circa 1720. Its most obvious characteristics are the simplicity of its mounts and, a usual feature in the case of English pistols, its pleasing proportions. This piece is contemporary with the excellent but severely plain silver plate of the Queen Anne period, a fact which may well explain its chaste design.

The characteristics of the foliate style are that all those
(Continued on page 55)

SILVER BY NORWICH CRAFTSMEN-II

BY THOMAS WAKE

NORWICH communion cups have a distinctive character. They are of large capacity and have a "U"-shaped bowl, as in the example in St. Mary Coslany (Fig. I). Whether this local feature was derived from earlier Norwich chalices it is difficult to say. In the church of Caistor St. Edmund there is a wall-painting of the early XVIth century which shows a cup similar in design to those produced in Elizabethan times. One or two of these Elizabethan cups have appeared in the sale rooms. One, from Rockland St. Andrew, was in the Levine sale at Christie's in 1928, and another, from Antingham, with maker's mark a Maidenhead, of the same period, was in the sale of Lord Rothermere's silver in 1941.

Communion cups and flagons



Fig. III. COMMUNION CUP by THOMAS HAVERS, 1675, formerly at Bergh Apton Church, now in safe keeping at St. Peter Hungate Church Museum



Fig. I.—COMMUNION CUP AND PATER, 1567, with the distinctive Norwich characteristics. Church of St. Mary Coslany



Fig. II. DUTCH BEAKER by PETER PETERSON, 1575, with graceful outline and fine engraving. Presented by the Misses Colman to Norwich Castle Museum

were made throughout the XVIIth century, and practically all the Norwich silversmiths contributed their share. One Cup and Paten from Bergh Apton church (Fig. III), made by Thomas Havers about 1675, appeared recently at Christie's, and has now been brought back to Norwich for safer keeping in the St. Peter Hungate Church Museum, the only ecclesiastical museum in this country.

Another type of Church plate, the beaker, was made in Norwich for the Dutch church in the city by Peter Peterson in 1575. The beaker type of vessel was favoured by the churches in the Netherlands. Four of them were given to the church by Richard Browne of Heigham, who built the house there, later known as Bishop Hall's Palace and the Dolphin Inn. The beakers have now been separated, and two of them are in museums, one in Holland and the other in the Norwich Castle Museum, to which it was given by the Misses Colman (Fig. II). The beakers have a graceful outline and the engraving is beautifully done in Peterson's recognized style.

The church plate is naturally confined within the limits set by authority. With the secular plate Norwich offers a wider variety. In this sphere, too, Peterson holds an eminent position. Indeed, his work can compare with any of his contemporaries in the country. His greatest achievement is undoubtedly the Reade Salt (Fig. IV), which is preserved with the magnificent civic regalia and plate in the City Hall. The salt bears the Norwich date letter for 1568-9 and the Orb and Cross. The same mark appears on a font-shaped cup in the same collection pounced "The most here of is dune by Peter Peterson." The Victoria and Albert Museum has a standing cup with the same mark and date letter for 1566-7, and in the late J. F. Walter's collection is a Tiger-ware jug with silver mounts and the same marks. The late Lord Rothermere had a silver jug of the date 1570, with strap fittings, which was sold at Christie's for £1,200, and Messrs. Crichton had a goblet with baluster stem of the date 1574. Tiger-ware jugs were, of

SILVER BY NORWICH CRAFTSMEN



Fig. IV. READE SALT, Peterson's greatest achievement, bearing Norwich date letter for 1568-9 and the Orb and Cross. *Norwich Corporation Plate*

course, popular in the late XVIth century, and Christopher Tannor also made them. A small gadrooned two-handled cup with the Maidenhead mark was in the Levine collection. Of exceptional interest for this period is the wine-taster (Fig. V), now in the collection of Mr. G. N. Barrett. This has the trefoil mark and head and has gadroon ornamentation round the outside, and the dome interior has a graduated nail-head ornament with a sprig of vine-leaves and grapes on the top. It is curious that this unique piece, the earliest known, should have been made in the city which records the earliest reference to them in an inventory of a Norwich taverne's goods in 1383. St. Peter Hungate church plate includes a standing cup with thistle-shaped bowl and baluster stem of about 1620 (Fig. VI). German influence is evident in its design and it seems to have been at first in secular use.

There are several mazers of the Charles I period, two of which have the Pegasus mark, and there is a coconut cup in the Castle Museum of the date 1641-2. Among the Norwich civic plate is a flagon of about 1638 by a maker whose initials W. D. are not identified. Beakers were made at all periods. In addition to the Dutch church beakers, there is one by William Hayden in 1620, and there are several by Timothy Skottowe made between 1630 and 1643, including one from Yarmouth Congregational Church which was in the Pierpont Morgan collection. The example by Arthur Heaslewood, c. 1670, in the Castle



Fig. VI. STANDING CUP c. 1620, with evidence of German influence. *St. Peter Hungate Church Plate*

(Continued overleaf)



Fig. V. A UNIQUE WINE TASTER, 1573, bearing the trefoil mark and head. The earliest known reference to wine tasters is in the inventory of a Norwich taverne in

1383
Collection, G. N. Barrett



Fig. VII. The only known TWO-HANDED PORRINGER of Norwich make. 1696.
Fitch Collection, Castle Museum

A P O L L O



Fig. VIII

Fig. IX

Fig. X

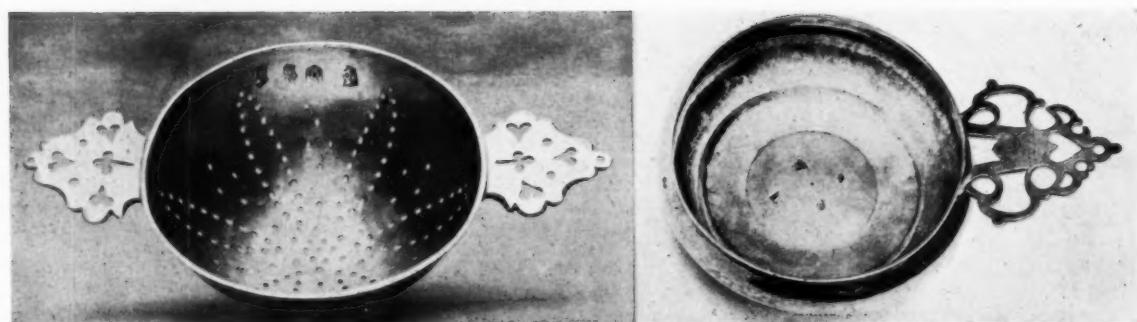


Fig. XI

Fig. XII

Fig. VIII. BEAKER by ARTHUR HEASLEWOOD, c. 1670, lacking the graceful outline of XVIth century examples.
Castle Museum

Fig. IX. TANKARD by ARTHUR HEASLEWOOD, with flat lid, twin bud thumb-piece and plain shield termination to handle.
c. 1660-1691
Castle Museum

Fig. X. SERPENTINE JUG, in green stone with marbled grain, silver straps, lid and handle in Norwich style. A. HEASLEWOOD, c. 1660
Castle Museum

Fig. XI. LEMON STRAINER by THOMAS HAVERS, 1691
Castle Museum

Fig. XII. BLEEDING BOWL by THOMAS HAVERS, 1689, pricked with initials of John Worrell, Master Barber-Surgeon in 1693
Late J. F. Walter's collection

Fig. XIII. Right : Centre—Seal-top variety with seal removed, bearing Pegasus mark and 1628 date letter ; two trifid examples bearing marks of THOMAS HAVERS, 1690, and ELIZABETH (?) HEASLEWOOD, 1696
Castle Museum

(Continued on page 66)



Fig. XIII

CHINESE ART: BRONZES-III (MIRRORS)

BY VICTOR RIENAECKER

CHINESE books on bronzes always include a section devoted to the illustration and description of ancient mirrors, which supplies valuable material for the chronological study of Chinese art, because many of the mirrors bear inscriptions or marks of date. Although the datings are often either uncertain, cyclic or spurious, and not to be relied upon, they provide, nevertheless, valuable criteria for the determination of a specimen's age. During the Shang dynasty (1766-1122 B.C.) there was a proverb in use to the effect that one must look into water to see his image reflected. This statement has been accepted by some as proof that mirrors were unknown at this time. But this can scarcely be regarded as evidence that mirrors did not then exist. Some designs and inscriptions indicate that mirrors were given as New Year presents, and as wedding and funeral gifts and on occasions of state.

The decoration in relief depicts the favourite mythological subjects of the time. In the Han dynasty there are Taoist divinities, grotesque monsters, and symbols of happy augury similar to those on contemporary bas-reliefs on stone, astrological figures of the four quadrants of the uranoscope, and the twelve animal signs of the solar zodiac. Mirrors of the T'ang dynasty (618-906) are mainly astrological, with the twenty-eight animals of the lunar zodiac, the asterisms to which they correspond, and other stellar signs, in addition to the above.

The mirror as an accessory of the toilet was of secondary importance in ancient times, as may be seen by a study of design development. Since the mirror was used in ritual services, divination, burial with the dead for the giving of light, and as a protection against evil spirits, it is only natural that astrological considerations should have determined both their shape and design. The circular mirror was retained with remarkable consistency because it was supposed to signify the shape of heaven. Only in later periods did the severe, ordered regularity of the astrological figures give place to the highly-ornamental floral and animal arabesques and variations in shape. But, despite these changes, we find a constant recurrence to the standard genealogical of the ancients. It was only with the comparative affluence and general prosperity of the T'ang period that mirrors came into any general use as a toilet adjunct. This was reflected in their designs: floral sprays, birds, "sea horses and grapes"; and subjects showing decided Grecian influence vied with the old conservative formulas.

Some of the early paintings on silk depict ladies making up

their elaborate coiffures with the aid of a mirror held by attendants.

Hirth remarks that "the decoration of mirrors is quite different in style from what we find on the sacrificial vases and other vessels of the Chou dynasty" (1122-255 B.C.). He believes that the ornamentation of mirrors probably did not begin before the period of the foreign influences which set in after the return in 126 B.C. of General Chan K'ien from his celebrated expedition to western Turkistan and Bactria. Although we possess ample evidence of metallic mirrors for domestic and ritual uses during the Chou dynasty highly finished in workmanship as far as the

reflecting surface is concerned, mirrors with ornamentation on the unreflecting side seem not to have been made during this period. According to native literature certain mirrors existed ascribed to the Ts'in dynasty (220-206 B.C.); these, as mentioned in the *Tung-t'ien-ts'ing-lu*, had a surface like black varnish, apparently from age, and are distinctly described as having plain backs (Kuang-pei), with no ornament of any kind. The opening up of western Asia to China after the return of General Chang K'ien in 126 B.C. was followed by the introduction of many objects, ideas, and methods of workmanship previously unknown which affected Chinese cultural life even more than the discovery of America affected that of Europe.

Among the things introduced into China by General Chang K'ien was the grape, from which presumably the so-called "grape mirrors" derived their decoration. Many of the Han (206 B.C. to A.D. 221) mirrors which were copied or imitated from Bactrian or other West Asiatic proto-

types represent not only a new style of art, but also a new folk-lore. Great cultural changes took place in China after the time when the sacrificial vessels of the Chou dynasty were made. These were connected with the time-honoured cult of the Chou, and sanctioned by Confucius and his school, who were responsible for almost everything we know about the spiritual life of the nation down to his own times. "Had not the history of China as now known to us been entirely in the hands of Confucianists until then, who knows in how different a light it would appear to us?" wrote Hirth. The conservative spirit of Confucianism was broken by cultural currents which constituted a foreign element in the orthodox tradition; and we may trace a gradual leaning towards elements not originally Chinese through the history of the boundary-states, especially that of Chan, Ts'in, and Ch'u.

As in philosophy powerful opponents to the Confucian school arose, so the popular views as expressed in folk-lore gradually



Fig. I. The characters on the square frame are those of the 12 zodiac animals. The inscription begins at a point opposite the S.E. corner of the square, marked by 3 dots in a row. It consists of 55 characters, and states that the Shang-fang (Bureau for Imperial Vessels under the Han Dynasty) has made a mirror with great skill, having figures of the animals of the four quarters, and in the middle a Taoist hermit, who enjoys long life like metal and stones.

Diam. 8½ inches. Eumorfopoulos Collection, London.

A P O L L O

gained the upper hand; and when the King of Ts'in was firmly seated on the throne of China as Shi-huang-ti, its "First Emperor," the victory of the anti-Confucian element ended with the absolute suppression of Confucian literature and Confucian art. Certain progressive social elements, which may have been dormant in the nation for centuries without being sanctioned by its Confucian leaders, began to take shape in its art. The Ts'in dynasty may be looked upon as a period of foreign influences in several senses. The boundary populations began to amalgamate with the Huns and other Tartars of the north and northwest, and with the Man barbarians in the south; and a host of cultural novelties were imported from western Asia by that great collector of curiosities from distant lands, the Emperor Wu-ti.*

If regulating sound, or tuning, be the real purpose for which the nipple ornament had been invented in the case of bronze bells, the question arises, what object does it serve in connection with the sacrificial vessels and the various metallic mirrors distinguished by this "symbol of nutrition"? Wang Fu's explanation of its symbolism appears somewhat strange. The nipple is represented on bells, he argues, because "the sound of music means nutrition to the ear"; and it occurs as an ornament on libation vessels because "the taste of wine means nutrition to the body." If, therefore, we apply Wang Fu's "nutrition" theory to explain the presence of the nipple ornament on mirrors, is it to be supposed that their possessors may be blessed with a full measure of nutrition, both material and spiritual?

Hirth, in a note on this subject, points out that the philosopher Sün Kw'ang (3rd century B.C.) founded a school of ethics in opposition to the doctrines propounded by the followers of Mencius, in the work known as "Sün-tzī" (chapter 13, section 19), and is at some pains to explain the chief elements of Chinese social education, the "rites" or "rules of propriety" (*li*) as having originated from man's desire for nutrition (*yang*) through the senses. Beauty is thus nutrition to the eye, while pleasant smells are nutrition to the nose. Similarly the sounds of musical instruments are nutrition to the ear. A paraphrase of Sün Kw'ang's text appears in Ssi-ma Ts'ien's *Shi-Ki* (chapter 23, p. 4, seq.; cf., Chavannes, Vol. III, p. 212, seq.): "Bells, drums, flutes and stringed instruments give nutrition (or, 'give satisfaction' as Chavannes translates, p. 213) to the ear." The nutrition theory, comments Hirth, "will appear less far-fetched to one speaking of good music as a 'treat' or, to use a German term still more to the point, as an 'ohrenschmaus.'

*Friedrich Hirth, "Chinese Metallic Mirrors", p. 236 *et seq.*



Fig. II. A beautifully designed piece. The square about the boss encloses portions of a dragon. There follows a circular band with four other lions or dragons, one of them biting a tablet, and four dragon-heads, each within a small triangular frame. Then comes an inscription of 32 characters, followed by a band of zodiacal animals alternating with either heads or decorative ornaments. In general style it recalls a mirror in the Sumitomo Collection, which bears an inscription of the same length and very similar purport, of which Professor Harada says: "The design . . . is probably the precursor of that of sea-animal mirrors (the 'vine' sub-type), and it is somewhat quaint. The date of the mirror may be placed towards the end of the Six Dynasties, or somewhere during the Sui or the T'ang Dynasty." The zodiac animals start with the Rat to right of the lion-mask at the top of the picture and continue in a circle clockwise, with the Bull, Tiger, Hare, Dragon, Snake, Horse, Goat or Sheep, Ape, Cock, Dog and Boar. Diam. 8½ inches. Curtis Collection, Paris.

From the first, the mirror enjoyed a peculiar sanctity in the Far East. The spiritualistic mirror and the demon-compelling sword were the most powerful symbols of the Taoist cult, and they were adopted as the principal insignia of the imperial regalia in Japan. The magic mirror was supposed to render hidden spirits visible and to reveal the secrets of the future. Pure solar fire was obtained for the Chinese nature-worshipper by the use of a concave bronze mirror; and the Taoist herbalist believed he could distil drops of dew from the full moon upon the face of a plain circular mirror which he tied at nightfall to a tree.

Certain metal mirrors, which were generally circular, were supposed to be able to reflect from their faces in the sunlight on a wall, more or less distinctly, the raised decoration on their backs.

This property was known to the Chinese for many centuries, and it was later discovered accidentally by Japanese ladies. It is only comparatively recently that these so-called magic mirrors of China and Japan have been studied by European physicists in the *Philosophical Magazine*, vol. 2, Proc. Roy. Soc. XXVIII, *Annales de Chin. et de Phys.*, S. Série, T., XXI, XXII. The investigators Brewster, Ayrton and Perry, Govi and Bertin, all agree in their explanation of the phenomena. They prove conclusively that the peculiar property of the magic mirror is due to the polishing and is accidental, although it can be easily produced artificially. It results from wavy irregularities of the reflecting surface produced in polishing, in consequence of uneven pressure from the back, and is entirely independent of chemical composition. The magic properties can be manifested even more beautifully than by sunlight if divergent rays of artificial light are projected from the face of the mirror upon a white wall, when figures and designs which are directly imperceptible on the surface of the mirror can be made to appear sharply outlined.

The Chinese believed that the form of any invisible spirit haunting the earth would at once become visible when reflected in a mirror. Thus the protection of the living became one of its most important functions. Spirits, both good and bad, were supposed to throng the earth and haunt the days and nights. The power of the mirror to ward off evil influences from the living as well as the dead gave it inestimable value in the eyes of the superstition-ridden Chinese masses. Nothing was considered more potent in dissolving spells, nor more valuable in staving off these evil spirits, than the threat of making them visible by means of the "magic" influence of the mirror. Even to-day small glass mirrors may be found on many Chinese caskets.

Mirrors are found not only on private dwellings, but also on the fronts of shops and public buildings. Buildings facing coffin

CHINESE ART: MIRRORS

shops are considered especially vulnerable. Their protective power is also considered particularly necessary for buildings at the end of a street, because ghosts and spirits are supposed only to be able to go in a straight line. This belief may be the origin of the Chinese curved roof, which was thought to guard the building against the spirits "that fly through the air." Mirrors were often placed face upward on the breast of the dead as a protection from marauding spirits and to furnish light in the darkness of the tomb.

In matters of ritual, the mirror was of supreme importance. The solar fire was obtained by its means. Hirth's translation of the *Ku kin shu*, a work originally of the IVth century A.D., says: "In a definition of the term yang-sui (sun ignites) the book says, 'it is made of bronze, and has the shape of a mirror; when held against the sun it will produce fire, which is obtained by being caught in a bed of dried antemesis leaves.'" Hirth further tells us that "According to the institutes of the Chou dynasty, by which the doings of the people, from the emperor down to the lowest subject, were forced into certain regulations, fire used for any purpose, including kitchen fires, lamp and candle lights, was produced from heaven under certain ceremonies." There were two kinds of fire—the people's fire (*min-huo*) and the state's fire (*kung-huo*)—each superintended by a government official, who had to see that at certain seasons of the year the so-called "new fire" was obtained under the proper ceremonies. Whoever used fire in his household had to keep a flame alight night and day, all through the season; and to allow it to go out was punishable.

The "new fire," obtained by rubbing with a gimlet certain kinds of wood, varying in the four seasons, was kept in a temple where the people, on having extinguished their "old fires," got delivery of it for household use until the season ended. The change was later on confined to an annual change in the spring, when the ceremony took place on the fifteenth (day) of the second moon (in March or April); and, since their forefathers of the Chou dynasty had to content themselves with cold food on that day, the Chinese, even to-day, speak of this festival as the "Cold Meats Day" (*han-shi*). The state fire, used for sacrificial purposes, "was obtained by collecting the rays of the sun in a concave mirror, the casting of which had also to be done under certain ceremonies exactly at midnight, exactly on the solstice."

During the disorders and general unrest of the "Six Dynasties" period (A.D. 221-589), the more naturalistic treatment of animal and floral designs seem to have become the vogue. Foreign influences and contacts were made with increasing regularity during the vast expansion of the Han period. The weakening of the central authority, and the general social laxity which followed, gradually undermined the Han taboos and aesthetic canons.

In succeeding T'ang period many of the old forms were combined with floral or naturalistic animal designs. One of the most striking innovations was the adoption of highly ornamental shapes. Many mirrors were cast to simulate the form of the lotus

and other flowers. This development may be traced to Buddhistic influences.

When Buddhism was carried from India to China about the middle of the Han period, its progress at first was slow and laboured in a country so deeply steeped in the Confucian tradition; and it was only during the later part of the "Six Dynasties" and the T'ang period that it gained any strong foothold. But it was not until the Sung period (A.D. 960-1279) that it really vied with the native religion.

There is a philosophic attitude of mind to the mirror and the entire phenomena of reflection wherever found which perceives a wealth of significance and beauty in the circumscribed and condensed appearance, seeing in the part a hint and vivid symbol of the whole.

In modern music-halls and restaurants, and other places where large mirrors hang on the walls, we may constantly be entranced by the lovely and shifting pictures of the commonplace things which they chance to frame. In the atmosphere of mirrors

there always seems to be a depth and tone which eludes us in the actual direct vision. Mirrors cut off sections of the commonplace real world and hold them aloof from us in a sphere of beauty. From the days of the Greeks and Etruscans to the days of Henri de Régnier, a peculiar suggestion of aesthetic loveliness has adhered to the mirror. The most miraculous of pictures created by man, "Las Meninas," resembles nothing so much as the vision momentarily floated on to a mirror. In this world we see "as in a glass darkly," said St. Paul, and he might have added that in so seeing we see more and more beautifully than we can ever hope to see "face to face."

There is sometimes even more deliciously the same kind of lovely attraction in the reflections of lakes and canals and languid rivers and the pools of fountains. Here reality is pictured so faintly and tremulously, so brokenly, so, as it seems, evanescently, that the simplest things may be purged and refined into

suggestions of exquisite beauty. Again and again some scene of scarcely more than commonplace charm—viewed from some bridge at Thetford, or by some canal at Delft, some pond in Moscow—imprints itself on the memory for ever, because one has chanced to see its reflection in still water.

Still more mysterious, still more elusive, still more remote are the glorious visions of the external world which we may catch in a polished metal bowl, or in crystals or jewels or the human eye. Well might Böhme, among the polished pots of his kitchen, receive intimation of the secret light of the universe.

In a certain sense there is more in the tremulously faint and far reflection of a thing than there is in the thing itself. The dog who preferred the reflection of his bone in the water to the bone itself, though from a practical point of view he made a lamentable mistake, was aesthetically justified. No "orb," as Tennyson said, is a "perfect star" while we walk therein. Aloofness is essential to the beatific vision. If we entered its portals heaven would no longer be heaven.



Fig. III. The powerfully drawn and freely disposed low-relief designs on this mirror-back, as well as the division of the edge into 8 faintly marked lobes, mark the work as of the T'ang period. Opinions differ as to whether the running winged horses, in company with a pair of rampant phoenixes, are directly derived from the classical Pegasus or are merely an independent symbolism of speed. Diam. 8½ inches. Eumorfopoulos Collection, London.

Fig. IV. (a) Surrounding the plain pierced boss are four birds and floral sprays. The outer border is filled by butterflies and similar sprays. Diam. 3½ inches.



(b) This piece displays the matt bluish-green patina characteristic of bronzes found in Koran cemeteries of the T'ang period. The design includes two phoenices with floral and foliage ornament. Diam. 6½ inches.

(c) The boss in form of a bear is a legacy from the 'vine' sub-type. Surrounding it are two spirited figures of galloping horsemen, one shooting with his bow at a boar, the other, with lance in rest, pursuing a lion. Diam. 5 inches. All in the Eumorfopoulos Collection, London.

"Those who have set their eyes upon truth itself," wrote Dom Bede Frost, "whether they be philosophers, seeking the inner and ultimate truth of things: or poets and musicians, translating ineffable mysteries into words and harmonies, which touch with magic fingers the inmost chords of our hearts: or scientists pursuing truth along the ways of experience: or the contemplatives, rising to the contemplation of Supreme Truth . . . each having in their own manner and degree, touched and tasted of the very source of life, of truth, of goodness and of beauty; they, in doing so, enrich their fellows with that which neither barbarian hordes, nor exploiters of men, no less barbarian in nature, can destroy. For different as are the mirrors into which they gaze, that which they look upon is the same image. . . ."

The illustrations are reproduced by kind permission of Albert J. Koop, from his book, "Early Chinese Bronzes."

*B. Frost, "In His Image", pp. 223, 224.

SILVER BY NORWICH CRAFTSMEN—II (Continued from page 62)

Museum (Fig. VIII) lacks the graceful outline of the XVIth century examples and the engraving is coarse. What is described as a tankard with slender tapering spout, made by Timothy Skottowe in 1630, was in the Levine collection.

There are several tankards of the later period from 1660 to 1691. Arthur Heaslewood made several like that in the Castle Museum (Fig. IX) with flat lid, twin-bud thumb-piece and plain shield termination to the handle. Mr. Russell Colman has an example by Thomas Havers with a dome-shaped lid and date 1691, and another of the same date with flat lid and screw thumb-piece, by E.H., probably Elizabeth Heaslewood, widow of Arthur Heaslewood, II. What have been described as cream jugs of about 1685 and 1690 are in the collection of Lord Hastings and of the late Mr. J. F. Walter.

Mr. Colman has a salver on foot with a gadrooned edge made by James Daniell, 1691, but if there was a cup associated with it, the pieces have now become separated. No Montieth or punch-bowls of Norwich make are known, but the Castle Museum has a lemon-strainer (Fig. XI), by Thomas Havers, 1691, which often accompanied these accessories to convivial entertainment. A serpentine jug, c. 1660, with silver mounts (Fig. X) has recently come to light. The green stone has a beautifully marbled grain, and the silver straps, lid and handle with twin-bud thumb-piece and plain shield termination are in the Norwich style. The jug was made by Arthur Heaslewood about 1660, and is a delightfully decorative piece.

Only one two-handled porringer of the late XVIIth century is known. This, of the date 1696, is in the Fitch collection at the Castle Museum (Fig. VII). It is small and light, and the lower part of the bowl has gadroon ornamentation. Mr. J. F. Walter had a Bleeding-bowl made by Thomas Havers in 1689 (Fig. XII). It is of special interest in that it is pricked with the initials of John Worrell, Master Barber-Surgeon in 1693. Spoons throughout the whole Norwich period are well represented. They illustrate the changes that occurred in their form during that time. No Norwich Apostle spoons are definitely known, but there was one with the Virgin and Child finial of the date 1635 and Lion Rampant mark in the Levine collection, and another with a Lion Sejant in the Ellis collection. The Norwich silversmiths confined themselves mostly to the Seal-top variety until the latter half of the XVIIth century, when the trifid type came into fashion. The centre spoon in our illustration (Fig. XIII) is one of the Seal-top variety with the seal removed. This has the Pegasus mark and date letter for 1628. The two trifid examples bear the marks of Thomas Havers, 1690, and Elizabeth (?) Heaslewood, 1696. The finest collection of Norwich spoons is that of the late Mr. J. F. Walter.

Though silver plate was a mark of social standing, it was also an insurance against economic distress. Many owners of Norwich silver fell on evil times, and with their decline their plate had to be exchanged for more essential things. Much of it has been melted down, and what is left is rare and much sought after. The examples which the exigencies of war-time conditions have enabled us to illustrate will give some indication of the skill of Norwich craftsmen, and the great variety of the things they made which can scarcely be equalled in any other provincial centre operating during the period.

My thanks are due to the owners of Norwich plate who have kindly allowed photographs of their treasures to be used, and to Miss G. V. Barnard, curator of the Norwich Museums, who has kindly helped with her wide knowledge of Norwich silver, and in many other ways.

THE DECORATION ON XVIIITH CENTURY ENGLISH PORCELAIN

BY F. SEVERNE MACKENNA,
M.A., F.S.A.Scot.

PART II. MEISSEN INFLUENCE

IT is only necessary to study the illustrations in such books as the *Festive Publication of Meissen*, the *Fischer Catalogue*, or Honey's *Dresden China*, to realize the magnitude of the influence which the Meissen artists exercised over our native china painters in the middle of the XVIIIth century. It will be found that an extremely large proportion of the designs we have become accustomed to seeing on our early porcelain were actually derived from contemporary or earlier Meissen productions. Many patterns which have been adopted in this way derive ultimately from the Oriental, through Meissen, and have been noticed in Part I of this review (July, p. 4), but there is a considerable residue which were taken from original Meissen decorations, and it is with some of these that I now propose to deal. It may not be out of place to emphasize the inaccuracy of referring to Meissen porcelain as Dresden. Meissen, the site of the manufactory, is removed from Dresden by some fourteen miles to the N.W., and it would be less ridiculous, as Mr. Hobson pointed out, to speak of *London* china when referring to *Bow*.

The first few decades of the Meissen factory, founded in 1709, were dominated by the Oriental specimens which were used as copies. As pioneers of the art in Europe, no other source of inspiration existed, and they were helped by the fact that they had the enormous collection of Oriental ware lodged in the *Japanische Palais* in Dresden to furnish them with examples of the finest description. But towards the middle of the century porcelain making and decorating had progressed to such a state of perfection that the interest in Oriental styles had been almost fully exploited and a natural reaction set in, with the result that fresh forms of decoration were thought out and gradually superseded the older styles. Steeped as they were in the blue and white Oriental tradition, it was only to be expected that any tentative efforts at evolving a more original form of decoration should still be only slightly removed from the familiar lines, and it needed no great spirit of adventure to produce the so-called *Imortelle* pattern which has been exactly copied on the Worcester cup and saucer in Fig. XI.

Amongst the first original ideas to be tried was the very logical one of painting flowers on the porcelain surface, not the formalized peonies and chrysanthemums of China and Japan, but the everyday homely flowers which grew in every German garden at that time, the so-called *deutsche Blumen*; and not only the flowers but also the comrphonplace fruits and even vegetables. The tentative nature of the beginnings of a truly European type of decoration is shown by the fact that the artists were content at first to do their flower painting from illustrations in books on botany. This very naturally resulted in an extremely stiff and desiccated effect, for botanical illustrations at that period were not remarkable for their liveliness. Insects also were introduced, and both they and the flowers were given shadows, the *ombrirte deutsche Blumen* of collectors.

It is this type of Meissen decoration which was the first European style to be copied in England, and it is to be found at its most distinctive on certain Chelsea wares of the red-anchor period. The early Chelsea plate shown in Fig. XIV exhibits this style of Meissen painting in a modified form; the insects have shadows and the branch of larch with its appropriate catkins is displayed exactly as if it were an illustration to a botany book. The companion plate in my collection has a spray of mimosa similarly treated. Other forms seen on English porcelain of this period are copies of the *stroh Blumen*, scattered blossoms arranged over the surface of the piece; not the detached flowers and sprays seen on some Bow pieces which also have a decoration of applied prunus, for in those cases the flowers are definitely of Oriental origin, highly formalised. The *stroh Blumen*, on the other hand, are more or less natural and always botanically recognizable. An extreme example of this type of decoration is shown in the Schreiber Collection catalogue, No. 179, and another in the English Ceramic Circle Transactions, No. 3, 1935, Pl. VIII. Something of the same effect is seen on the Chelsea dish in Fig. XIII, which has a moulded border painted with classical scenes as well as the scattered flowers and insects in the cavetto, every feature of moulding and enamel decoration being pure Meissen in derivation. These moulded borders were very popular at the Saxon factory and were frequently copied in England at all the early factories, and in many cases the patterns survived for a considerable period, as, for instance, the moulded basket-border (the old osier of Meissen) which is found on some of Champion's most successful domestic ware made at Bristol about 1775, and on some Staffordshire productions of even later date. To Meissen, too, we owe the vertical convex flutings of our Worcester ware, as well as dessert dishes with straight outward-sloping sides of ogee form frequently seen in Worcester and Bristol wares.

It was not long before the *stroh Blumen* were collected together into a shapely bouquet with only a few minor blossoms painted at intervals on the remainder of the surface. This tightening up of the decoration was a tremendous improvement from the artistic point, giving scope for much more accomplished technique, and it was a style which was speedily copied in England. A typical example is seen on the Worcester coffee-pot in Fig. XVI. It will be noticed that both groups of flowers shown in the photograph contain a large tulip with one petal turned back; this feature has often been remarked upon and is thought to indicate the work of a particular artist. There was also a fondness for large open flowers of the single-peony type, the centres being filled with a mass of stamens; this is seen on the coffee-pot in the flower next the large rose. A second example, in Fig. XVIII, is of Bow manufacture, and displays the customary tulip, single-peony, etc.

At this period, also, the device of including fruit in the decoration was brought to a high degree of perfec-

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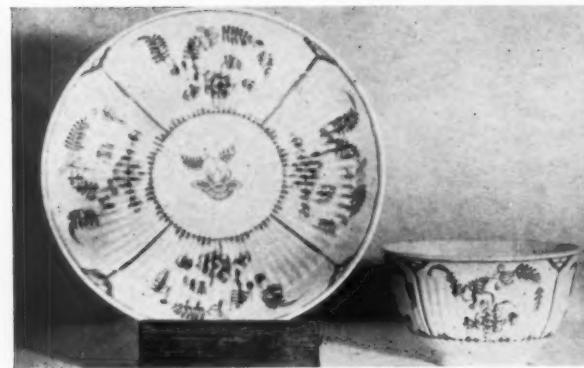


Fig. XI



Fig. XII

Top :

Fig. XI. WORCESTER. Cup and saucer decorated in blue with the Meissen *Immortelle* pattern. c. 1765.
Mark : blue crescent. Diameter, 4.8 in.

Fig. XII. PLYMOUTH. Small hexagonal sauce-boat decorated in Meissen style with roccoco moulding and figure painting. 1768-70. No mark.
Length, 4.9 in.

Centre :

Fig. XIII. CHELSEA. Dish decorated in Meissen style with moulded border, panels of figures and classical ruins, and *stroh Blumen*. 1752-55. Mark : red anchor. Length, 13.1 in.

Below :

Fig. XIV. CHELSEA. Plate decorated in a modification of the Meissen *ombrée deutsche Blumen* style. 1753-54. Mark : red anchor. Diameter, 8.2 in.

Fig. XV. WORCESTER. Dessert plate decorated in Meissen style with the rare pink scale border and typical flowers and fruit. c. 1770. No mark.
Diameter, 8.9 in.

All in the Author's Collection



Fig. XIV

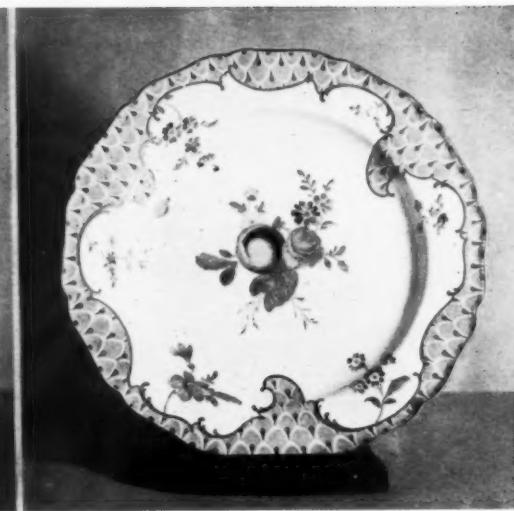


Fig. XV

DECORATION ON XVIIITH CENTURY ENGLISH PORCELAIN



Top :

Fig. XVI. WORCESTER. Moulded coffee pot decorated with flowers in Meissen style. Note the large tulip and the single peony. c. 1760. No mark. Height, 9 in.

Fig. XVII. WORCESTER. Cup and saucer superbly decorated in Meissen style with fruit and flowers enclosed in a border of lake and green scale. c. 1770. Mark as shown. Diameter, 5.1 in.

In the Author's collection

Centre :

Fig. XVIII. BOW. Large mug decorated with Meissen flowers, including a tulip and a single peony. 1755-60. No mark. Height, 5.8 in.

Formerly in the Author's collection

Below :

Fig. XIX. BRISTOL (Champion). Spoon tray decorated in Meissen style with red and gold border and harbour scene in lake camâieu. c. 1775. No mark. Length, 6.5 in.

Fig. XX. WORCESTER. Moulded sauceboat decorated with a pale yellow ground of Meissen origin and India flowers of Oriental derivation, showing the amalgamation of styles which English decorators sometimes used. 1765-70. No mark. Length, 6 in.

In the Author's collection



A P O L L O

tion ; gooseberries, figs, plums, rose hips, apples, quinces, nuts and many more were all used with good effect. The most accomplished example of this type I have ever seen is shown in Fig. XVII, where the entire decoration is carried out with the utmost artistry and skill. I shall have occasion to refer again to this Worcester cup and saucer. I have other examples of this artist's work, and it is obvious when comparing them that he had used his very best efforts on this cup and saucer ; other specimens are much inferior in finish, as if completed with less care in order to lessen the time and expense entailed. Various artists' work has been identified by means of peculiarities of technique such as spotted fruit, incorrectly drawn figs, a fondness for fungi, sliced fruit and nuts, etc., but this is a subject for the specialist and cannot be entered upon here.

Another device which was introduced at Meissen in order to break away from the Oriental influence was that of painting birds on the china. These were at first stiff, lifeless creatures, more or less shaped after nature, but it was not long before a freer use of the imagination was employed and the birds became more and more idealised until they were transformed into the magnificent *fantasie Vögel*, which surpass in appearance even the most fabulously coloured mundane birds of paradise. Every collector knows the extent to which these exotic creatures were employed in the decoration of much of our best porcelain, and they are too well known to require illustration. It is impossible to over-estimate their artistic value as a ceramic decoration, and the day on which they were superseded by tediously painted pictures of shells, feathers, pet dogs, topographical views, portraits, allegories, classical scenes and what-not was a sad one for our national porcelain. As in the case of the flower painting, the hands of various artists can be traced by means of idiosyncrasies of treatment, perhaps the most notable being the London decorator who painted the "quarrelsome birds" on so much of the best quality ware from Bow, Chelsea, Worcester, Plymouth, etc.

Still another device adopted from Saxon originals was that of figure painting, ranging from the simple type seen on the small moulded sauceboat of Cookworthy's Plymouth manufacture in Fig. XII to elaborate compositions in the style of Teniers and Watteau, but whether the cause be a lack of sufficiently skilled artists or less probably a lack of public interest, examples of this sophisticated type of figure decoration are extremely rare on English porcelain, and such as there are may very probably have been painted by foreign artists who brought their individual styles from Germany. It is known that such importations were made and almost every English factory, struggling to attract attention to its efforts, advertised that it had secured the services of the best artists from this or that Continental manufactory ; no doubt, discounting the adjective *best*, this was not always without foundation in fact. Examples of the most elaborate figure painting on English porcelain can be studied in the Frank Lloyd collection, Nos. 241, 242, and 353, but it must be admitted that of all the Meissen styles it is the one which remains consistently alien.

A distinctive decoration of Meissen origin which is occasionally seen on English porcelain is that of scenes painted in monochrome, *en camée*, as it is termed, of which a typical example, in lake, together with the red and gold border, is seen on the Champion's Bristol

spoon-tray in Fig. XIX. Scenes painted in green occur on Chelsea wares at a fairly late period.

Since the earliest times ceramic artists have been interested in the problem of colouring the surface of their wares, either by means of coloured glazes or colours applied under or over the glaze, and the Meissen painters were no exception. By the end of the fourth decade of the XVIIIth century they had mastered the art of producing grounds of turquoise, pink, deep blue, violet, green and yellow, but owing to the difficulty of the process and its uncertainty they occasionally had recourse to the expedient of producing what they called a *mosaic* ground. This term sometimes puzzles students, but it is only another name for the decoration we know as *scale*. This type of ground is in general uncommon on Meissen ware and is restricted in most part to occasional specimens of light blue, green, brick-red and pink. All these were copied in England, the light blue by Champion at Bristol (H. Allen collection, No. 447), the brick-red excessively rarely by Wall at Worcester (Ludlow catalogue, Plate 35), and the pink at the same factory more frequently but still very rarely. An example of this large pink scale is seen in Fig. XV on a Worcester plate where not only the scale but also the shape of the border and the painting of the fruit and flowers are all taken direct from a Meissen original. Examples of green scale, usually partaking the form of shagreen-like decoration, occur on Worcester occasionally. Specimens of brick-red scale are known on Chinese porcelain, and it is very possible that this device ought more correctly to be attributed to an Oriental rather than to a Meissen influence.

Another type of scale decoration, again of the utmost rarity, is seen on the Worcester cup and saucer in Fig. XVII. In this case it is carried out in lake and green and produces an effect of extreme richness. In this specimen it is not only the decoration which has come from Meissen, but also the form of the handle and the very mark of the Meissen crossed swords. The elaborate peacock scale of the gold-anchor Chelsea period is the ultimate expression of this form of decoration. So great was the desire to emulate the Saxon wares that many of our factories, especially Worcester, Bristol and Derby, appropriated the mark as well as the decoration of their Continental patterns, a circumstance which led to the unforeseen result that they found themselves in danger of having to pay, as Meissen productions, the import duty which they themselves had helped to impose on porcelain from the Continent. I have examples of Champion's Bristol ware in which the Meissen mark has been erased by the normal factory mark of a blue enamel cross.

The blue scale grounds with which we are so familiar on Worcester and other wares were more likely the result of French influence, as also were certain of our ground colours, and they will be discussed in the third part of this review. But it is fairly certain that the yellow grounds, of all shades from primrose to canary, came to us from Meissen. The first appearance in England was at Chelsea, where its earliest and somewhat imperfect form is seen on certain raised-anchor specimens. I have, for example, a Chelsea fable-painted cup and saucer of which the saucer has a yellow back. In the red-anchor period it had improved enormously and I possess marked examples on which the yellow ground colour is of a magnificent rich quality. Worcester was

RECOLLECTIONS OF A LECTURER

particularly fond of a yellow ground, and every collector possesses examples of its use at that factory. Later, at Derby, and eventually at many minor factories such as Pinxton, the yellow grounds were used with great freedom.

It was by no means uncommon for china painters to lose sight of the origin of the various styles they copied and to produce the most amazing hybrids, as for example, in the Worcester sauceboat in Fig. XX, in which a Meissen yellow ground is associated with an Oriental decoration in the form of *India flowers*. Another well-known hybrid is seen on Worcester mugs which have a yellow ground and Chinese river scenes in lake.

The instances I have given of the influence of Meissen could be multiplied many times, but I hope that enough has been said to afford some indication of the outstanding degree to which we owe the decoration on many of our finest productions to the styles which came to us from that source.

(To be concluded)

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RECOLLECTIONS OF A LECTURER

SHORTLY after the last war a committee was formed to raise funds for the restoration of Rheims Cathedral. The late Duke of Portland was chairman and among the committee were the late Mrs. Aubrey le Blond and Mr. E. F. Benson, who approached me and asked if I would give some lectures to help the cause. Of course I was only too pleased to do so, and it was arranged that the first should take place at Mr. Benson's London residence in Brompton Square.

The day arrived, but when I got to the house it seemed no preparation had been made to accommodate a large or even a small audience, and the rooms in this square are not very spacious. I inquired which room the lecture was to take place in, and was taken to the drawing-room, but found it filled up with a grand piano and other furniture which the servant told me Mr. Benson had said must not be moved. So I made a little room on the piano for my notes and any pieces of porcelain which the audience might bring.

People began to arrive, and squeezed into any space they could find, and I began to talk, but I had not got far when a message reached me "Would I be quick, as the next lot of people wanted to come up!" How I got through that afternoon and how much the Cathedral gained by my talk I do not know; looking back the whole thing appears to have been a nightmare! My dear friend Mrs. Aubrey le Blond kept me informed of all subsequent activities in aid of the fund and entered me in the Golden Book containing the names of those who had helped the cause. Before the fund closed the Lord Mayor gave an afternoon party at the Mansion House to meet Madame Sarah Bernhardt, who had been its prime mover in France, and I received an invitation. Arriving rather late, I found Madame Bernhardt in her chair waiting in the hall. With several other guests I stood talking with her and shall never forget the wonderful impression she made on me. Her beauty was more than mere beauty; those large yellow eyes, so tender and interested, must have been a splendid sight when she became excited. Her skin was like that of a little child, fresh and unwrinkled; and the bell-like quality of her voice was just as pure as when, years before, she had acted *La Tosca* in London.

Looking back upon this, I feel that my theatrical recollections have been lucky, for I remember as a child of about eight years of age being taken to the old Lyceum Theatre in Stafford to see Charles Matthews in "My Awful Dad," and I imagine few people now alive remember him.

Like many others, I saw Ellen Terry in the 'nineties as Queen Catherine, perhaps her most brilliant success, and also worshipped at the shrine of Rejane when she acted "Zaza" in Paris.

It has always seemed to me a good plan to introduce some interesting fact into the opening sentences of a lecture, and there is little doubt that an arresting opening paragraph is an asset to a

book or story. One must come to grips with an audience quickly both for its sake and to arouse its sympathy with the lecturer.

On this subject I heard a true and interesting story of a young writer in America who sent in his first manuscript to a well-known publisher and was very depressed when it was rejected. He had read it over and pronounced it good, its weak point being the opening sentence. The author therefore altered this, took a new pseudonym, a new title for his book and sent the manuscript in again to the same firm. His opening sentence read : "Oh, Hell," said the Curate's wife." The book was accepted, and he felt that the reader for the firm had never got beyond that futile first sentence.

I was talking one day to the late Mrs. Charles Perrin (Alice Perrin), the gifted author of those charming novels about India, and she told me a young writer had called on her and begged her to read and criticize her manuscript. She replied that she would not dream of criticizing another writer's work, but the young woman seemed so disappointed that, being the kindest of women, she had not the heart to refuse, and told the girl that if she would leave it she would make time to glance through it.

"What could I say about a book," Mrs. Perrin asked me, "whose opening sentence was : 'She cast her eyes to the ceiling, then dropped them on the tea-pot'?"

As I have already said in some of my recollections it was often necessary for me to point out that fakes in old china sometimes found their way on to the table at my side. To-day, the collector is not so easily taken in, but it seems to me that it might be useful to repeat some of the cautions which ceramic collectors should take to heart.

To begin with, there are two very bad faults which the young collector should avoid—first of these is to buy hastily, the second is to try to pick up bargains, for a bargain is frequently a fake.

However, if a young collector is taken in, let him not throw the piece away, but study it and learn what to avoid and what to look for in future. He will generally find that Messrs. Samson of Paris mark their spurious pieces of Chelsea with the red or gold anchor and even with the incised triangle that I have lately come across on a Bee and Goat Jug which also bears foliage painted inside a printed outline.

However, these defects are negligible when one remembers that Chelsea porcelain when looked through in transmitted light is cream-coloured and the glaze thick, often crazed and collected in tears over the base. French porcelain, on the other hand, has a cold, grey body and a thin glaze of the same shade.

When the forger takes Plymouth and Bristol as his subjects he entirely overlooks the spiral ridges, the milk-white tone and the glittering vitreous appearance of the body, and the writer once possessed a piece of so-called Plymouth marked and bearing the date 1778, a year after the factory closed!

The forger has made "scale" Worcester peculiarly his own, but, as I have already pointed out in a previous article, he has found it dangerous to mark his examples with the Chinese Square mark. It is, however, quite easy to identify Worcester porcelain: the body when looked through is of a marked green tinge, the glaze of the same shade has shrunk from the edge of the ring on which the piece stands and sometimes exhibits clouds of small black spots. Modern pieces may also be found with the decoration outlined by printing.

In 1841 a quantity of Worcester china, slightly damaged, was sold, some pieces being partly decorated; in these the decoration was either removed by acids or the purchasers enamelled old patterns upon it and painted it over with a ground colour and reserves of flowers or birds. Such pieces were re-baked and in the process certain blemishes occurred the signs of which, such as blisters, had to be removed, leaving behind clear evidences of the process; the ground colour also has a frosted appearance, resembling the bloom on black grapes, and an iridescence will be noted round the painting in the panels. The ring at the base will also be found to be ground down to remove tell-tale marks received during the process of re-firing.

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Private Collectors may come across the specimen they are seeking with the help of a small advertisement in the Collectors' Quarters column. The price is 30/- for three insertions in successive issues of about four or five lines. Single insertions are 12/6 each, but three or more are advised. Particulars of the specimen required should be sent to the Advertising Manager, 34 Glebe Road, Barnes, London, S.W.13. Telephone: Prospect 2044.

OLD AIRS OR NEW GRACES?

BY HERBERT FURST

LIKE other writers who, for their sins one must suppose, have taken it upon themselves to write about art and artists, I find myself time and time again challenged—I would almost call it assaulted—by an inquiry as to my opinion on certain aspects of contemporary art, aspects usually covered by the words “this modernistic stuff”—daring me to defend it.

On the other hand, when I myself have attempted to obtain enlightenment on this very stuff by reading what its champions have to say about it, I find myself becoming entangled in strings of words and drawn into topics which seem to have no connection with the pictures shown to illustrate the text other than possibly the names of the artists in so far as they are mentioned.

So one has to fall back on one's own mental resources. I find the enemies of “this modernistic stuff” usually noisy, illogical, bad-tempered and too ready with imputations of *mala fides* and innuendoes of corrupt practices; whilst its friends appear to me as a rule too haughty, too ideological, too obscure, too complicated.

And all this clash of opinions simply because of one little word: *art*—on which I have found myself having to comment in the last number.

It is this one little word that does, and has done, and will continue to do a lot of harm unless its definition which divides our “ancients” from our “moderns” is finally cleared up. Nor is that by any means a purely academic question affecting artists and writers only; it concerns ultimately Everyman, and in respect of both his pocket and his happiness.

When this much-used, misused and abused little word is spelt with a small initial letter it causes little or no trouble. Everyone knows and accepts as an obvious fact the existence of an infinite number of arts and that amongst them quite a lot have nothing to do with pictures or with pleasure. Thus there is the art of packing parcels, the art of shuffling cards, the art of digging a trench, the art of painting barndoors or pictures, the art of carving stone or meat, and so on. The truth is that art is simply an ability in making and doing. If you can make or do anything well, then you are to that degree an artist; if you cannot make or do a thing well, then to the degree of your deficiency you have failed in art. And that is the Truth, the whole Truth, and nothing but the Truth of the matter—as regards art with a small initial.

But there is that other Art usually, if not always or consistently, spelt with a capital initial—and there lies the source of the trouble. What is this Art? Having tried to find out what this really and truly is, I have come to the conclusion that God only knows!

Sometimes it is talked of as if it meant an imitation, a counterfeit of nature; sometimes as if it consisted in drawing a free-hand circle or a straight line—these conceptions are more than two thousand years old, pointing to both the realistic and the abstract conceptions of Art. But in these days we find ART sometimes conceived as in alliance with Religion, at other times as in opposition to it—that is to say, as a rival to Religion. Some talk of

Bourgeois ART, others of Bolshevik ART; some find it in conflict with Science; some say that ART is only and can only be for the few; others say that, on the contrary, it is for the many or ought to be. Hence a generation or so ago the sudden but ill-considered rage for hanging school walls full of reproductions of Old Masters—Raphael, Rembrandts, Titians, Holbeins; or the more recent but equally futile rage of substituting for the old ones the new ones: the Cézannes, Gauguins, Picassos, etc. etc. There is a fashionable theory which, having discovered Art in the works of lunatics and children, would analyse it and use its implications for the cure of psychopathic conditions. And so one might go on.

In every one of such statements there is a hard core of Truth; but the trouble is that one can never be quite sure when ART means what; when it is used in relation to concrete material things, or to things of the mind with the further complication that, like a chameleon, the word can change colour without losing its identity. The art of packing parcels may just mean what it says in the concrete material sense; but there is also a metaphysical sense in which ART concerns the packing of a variety of ideas, “a complex of units into a whole”—to give the dictionary definition of the word parcel—whether that whole be a cathedral, a picture or a poem, a plan of war, a philosophic system, an economic programme.

If we wish to come to grips with the problem we are here concerned with, namely, the reconciliation between the traditionalists—so called—and the modernistics also, lamentably, so called, we must confine ourselves, here somewhat arbitrarily, to objects exhibited on walls and called pictures.

The custom of “exhibiting” pictures on walls is ancient; indeed, goes back into pre-history, which has led some to infer that prehistoric people had the same love of ART as the Whistlers of the day before yesterday or the Art-Educationalists of to-day. Whilst our Traditionalists will see in such pictures only primitive attempts to represent Nature—primitive on the line that eventually leads to, say, Raphael—or (since the prehistoric beasts were cattle) to Cuyp or to the unconsciously long-living Edwin Cooper; modernists such as Henry Moore, one of the most offending modernists, see it as something made by people with a direct and immediate response to life—to its “wonder and mystery.”

But is it reasonable—accepting for the moment the arguments on both sides—is it reasonable to conclude therefore that the late Edwin Cooper, the present Mr. Moore, and, say, the *pictor ignotus* whose works, clandestinely exhibited in the Alta Mira Caves, were interested in ART, were reacting to the same responses that motivated the late Mr. Cooper and Mr. Moore, or, indeed, that even the two last named had identical promptings?

I think not. One must in all cases consider the nature and condition of the social group within which each artist lives and has his being.

It is my belief that the *pictor ignotus* had something in his mind which was immeasurably more urgent to him and his social group than a display of ART, namely,

OLD AIRS OR NEW GRACES ?

his very existence and that of his fellows. It is my—quite unprovable—belief that somewhere still further back in pre-history a remote predecessor of our *pictor ignotus* longed for a nice steak, having had little or nothing to eat for days. That in this condition he did a bit of “doodling” with a stick in the sand or a bit of a stone on a rock, his subconscious subject-matter being a nice fat *aurochs*, or bison. By the long arm of coincidence just then a herd hove into sight. With the connivance of chance, “*post hoc—propter hoc*” became an established principle and the foundation of sympathetic magic. That same sympathetic magic survived on the spiritual plane in the worship of sacred images or pictures. Raphael belonged to a very different kind of social group, a group headed by a highly cultured, humanistically educated society steeped in the learning and excited by the recently discovered “School of Athens,” not as he painted it but as he thought of it. Messrs. Cuyp and Cooper in their turn belonged to a social group headed by prosperous business men with self-help smiles on their faces and bags of gold in their safes as the reward of virtue! And, of course, they liked cows and sunsets or they would not have been Dutchmen and Englishmen. What social group, however, does Mr. Moore belong to? There's the rub! The self-help smile on the face of business has for some decades now been slowly fading, and laying geese have long gone off the gold standard. However, there is this to be said for the Victorian patron: he at least patronized the living and bought what he liked, in contrast to the Edwardian and later Georgian, who handed the *liking* business over to the experts, invested his money, on their advice, in Old Masters, and when things were bad sold them at no mean profit—abroad. And there is one further remark to be made about the Victorian era. During this period the art of reproducing pictures cheaply grew apace with an increase in numbers of those who had, in a more moderate way, been able to help themselves; which means that there was a much larger number of people who enjoyed art so that artists had a source of considerable wealth in the sale of successful copyrights. There was a good deal of money to be made out of art, and if not all of it went to the artists it was, nevertheless, a perfectly normal business. If the successes went to those painters whose subjects proved to be most popular it did not cast any invidious reflection on the artists who honestly and conscientiously and with considerable skill endeavoured to please their public. If the “modernistic” artist of to-day has any quarrel with those “bourgeois artists,” he has it not with them but with their public.

I have above referred to the patron as handing over his *taste* to the expert. That was the new and soul-destroying factor. It was as absurd on the metaphysical plane as if on the physical plane a hungry man were attempting to satisfy his hunger by watching another man enjoying a feast whilst he derived satisfaction from the fact of paying for a meal he had not tasted.

Headed by experts like Ruskin, ART was now seen to be a stupendous something presented with Victorian solemnity as a sort of salad of religion, morals, politics with a mayonnaise, i.e., a dressing of æsthetics, offered first to Mr. Ruskin's Young Ladies; subsequently taken over by Mr. Morris, who produced beautiful but unreadable editions of books and expensive furniture made with socialistic theories but without modern machinery

at disproportionate cost—making, as it were, the worst of both worlds—the past and the present.

That was one result of the handing over of taste. Another result partly caused by the facilities of travel and the aid of photography was the interest in old masters—another matter for experts only. The rise in the price of Old Masters could hardly keep step even with their enthusiasm, until it became necessary to make quite sure that this enthusiasm had at least some foundation in tangible fact. That foundation was discovered in physical genuineness. One had to make sure that a Titian, for instance, was at least painted on a XVIIth century Venetian canvas; that a van Eyck panel was not made of mahogany; that the impasto on a Rembrandt was proof against pinpricks and his signature not forged. It was a difficult and complex business of historicoo-documentary and radiography—but quite irrelevant; it ignored the supreme factor—taste. It ignored the fact that a man is better with a thing—however *valueless*—than with a thing, however *genuine*, that makes no appeal to him except in respect of its investment value. For art is a delight even if it goes up in smoke like a Havana or a “woodbine”: it is nothing if it is only an investment.

Hence the absurdity of handing over one's taste to the expert's keeping—unless the expert can stimulate one's delight. Even so there is the danger that one may be wrongly affected. I was going to say *infected*. The expert is apt to like things as *specimens*, to infect one with the collector's spirit—which is admirable when it relates to things of the past, but it is harmful and dangerous to the cause of living art which must evoke an immediate response.

The *modernists* are wonderful people—or at least amongst them are such: but the true value of their work is seen in its application—just as the true value of pure science is manifest to the public only in its applications.

And *modernistic* stuff is seen in its best light not framed on the walls of art exhibitions, but in its application to posters, publicity arts, to mural decoration, and in cartoon films such as Walt Disney's.

In its application rather than in its original intentions and exploration lies the importance of this type of modern art which owes its origin not to the desire to *transmit* feelings but to put them on record.

But who can tell what will happen in the future now that the leaderships of the social groups are changing hands, the leaders of the past finding themselves in a state of dissolution?

Maybe we shall have strong men still, imposing their stamp on society and thus also their taste. Maybe we shall have a democratic sovereignty of the people, each, as it were, being a sovereign fragment of the whole with many and strong minorities indulging in the patronage of a variety of *modernistic* experiments, with a majority to whom a picture is praised indeed when it is dubbed “as good as a photograph.”

Meantime, since so much trouble is being taken to give the public an education in art, we might perhaps, with some profit, give the artists a little education in their obligations to the public—a democratic public which, as such, has to foot the bill and therefore the proverbial right to call the tune.

ENGLISH PORCELAIN: A BRISTOL RARITY

BY F. SEVERNE MACKENNA, M.A., F.S.A.Scot.

ALTHOUGH every English factory of any pretensions in the XVIIIth century produced figures which may equally be called *Gardener and Companion*, *Fruit and Flowers*, or *Liberty and Matrimony*, it seems that relatively few of them are *Gardener and Companion* purely and simply, without possibility of alternative designation. These rarer versions were made by Wall, Cookworthy, Champion and Duesbury, and have as their attributes, for the *Gardener*, a spade and a pot of flowers, and for his *Companion*, a basket of flowers, thus proclaiming beyond question their occupation.

Worcester specimens happen to be the best known of the very few figures which can yet be attributed with certainty to that factory. They are found both plain and coloured, and with one exception they stand on plain rounded bases with tree-trunk support, the one exception known to me being a *Gardener* which has a high base with scroll feet and a *bocage* background. Cookworthy made a *Gardener* somewhat similar to this unique Worcester figure, also on a scroll-footed base and with a low *bocage*, of which again I have seen only one specimen. A much more familiar Cookworthy version from the same moulds lacks the spade and conforms more closely to the *Fruit and Flowers* of Bow and Chelsea. Spängler modelled a *Gardener and Companion* for the Derby factory, but they are quite distinct from any other; and resemble those from other sources only in their attributes.

The existence of a Bristol pair made under Champion's direction does not appear to be at all generally known by collectors, no doubt partly owing to the rarity with which examples occur; I know of only a single *Gardener* in addition to the pair from my own collection which are shown in the illustration. The first thing which will be noticed is their resemblance to the Worcester models, but it is soon realized that there is the very curious difference that the Bristol figures are the reverse of the Worcester pair, as if the latter were viewed in a mirror, for the Bristol *Gardener* has his spade in the right hand and the flower-pot in the left, while the *Companion* has her basket on the right arm. Considerable differences will be noted in the costume of the *Gardener*, who lacks the apron of his Worcester counterpart and looks very definitely a head gardener rather than a jobbing one.

The *Companions* are much alike, but the Bristol one has a more intelligent face.

The Bristol pair, which are unmarked, are 4.6 in. high and were formerly in the Trapnell collection (No. 151); they were Lot 98 of the Trapnell sale in 1912. An example of the *Gardener* alone was sold at Sotheby's on June 23, 1944. The modelling is well and carefully executed and the decoration is elaborate. The *Gardener* has a black hat, blue coat with pink facings, white shirt, yellow breeches, white stockings with red garters, and black shoes with red bows; the face and hands are coloured to nature and the brown hair is worn *en queue*. The *Companion* has a white hat with pink lining and green bow, a white cap, yellow gown with white bertha and blue stomacher, white apron with maroon flowers, and red shoes with chrome-yellow bows. The bases are coloured green and are slightly concave with a central hole penetrating the tree trunk support of each. The effect is extremely dainty and charming, and they make a very worthy addition to the better known of Champion's best figures.

It is difficult to explain the close yet reversed similarity between the Bristol and the Worcester versions. There can be no doubt whatever that the Worcester pair were familiar to the artist who modelled the Champion set, and it is tempting to suggest that both pairs are by the same modeller; the stance in each case is identical, the reversal being confined to the arms and attributes; the heads, on the other hand, are absolutely different, so, too, are the clothes of the man and the bodice of the woman. But the very similarity in general appearance seems to



GARDENER AND COMPANION of Champion's Bristol porcelain.
Height, 4.6 in. No mark. c. 1775

In the Author's collection

point to the Bristol pair, at least five years later than the Worcester, being derived from the latter rather than that they are the creation of the same artist.

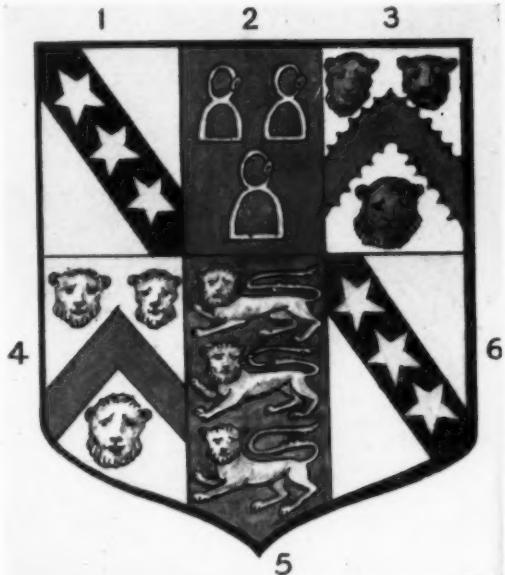
It is curious that Champion should so seldom have omitted to mark his domestic ware, most of which bears a decorator's numeral in addition to a factory mark, while withholding this distinction from his figures. Marked Bristol figures, of which I possess one example, seem to belong to the early period of the factory, when it was still working in Cookworthy's name. I have an unmarked duplicate of one which I consider of Champion's make; it was in the Edkins collection and had a blue cross.

HERALDRY

HERALDRY

SCUDAMORE FAMILY

The family of Scudamore of Kentchurch, co. Hereford, derived from Sir Alan Scudamore, Knt., living temp. William Rufus. Another family, the Scudamores of Home Lacy, derived, it is said from a common ancestor with the Scudamores of Kentchurch. Of the Scudamores of Home Lacy, John Scudamore was created Viscount Scudamore in 1628. His father, Sir James Scudamore, was the "Sir Scudamore" of Spenser's *The Faerie Queene*. The third and last Viscount Scudamore died in 1716, leaving an only daughter and heir, Frances, who married first Henry, Duke of Beaufort, and secondly, Charles Fitzroy Scudamore, Esq.; by the latter she left an only child, Frances, wife of Charles, Duke of Norfolk, which lady d.s.p. in 1820, when Home Lacy passed to Sir Edwin Scudamore of Stanhope.



ARMS OF ELFORD

- Quarterly 1 and 6. Or, on a bend sable three mullets of the first. (Elford.)
 2. Gules, three stirrups leathered and buckled or. (Scudamore.)
 3. Argent, a chevron engrailed between three leopards' faces azure. (Copleston.)
 4. Or, a chevron gules between three leopards' faces sable. (Herbert.)
 5. Vert, three lions passant guardant or. (Percival.)

* * *

ANSWERS TO CORRESPONDENTS

HERALDRY

G. R. T. (Anglesey). The arms displayed on the early XVIIth century fire-back in your possession appear to be those of the family of Bromley of Nottingham, and East Stoke, co. Nottingham, whose arms are: quarterly, per fess indented gules and or. Crest: a pheasant sitting proper.

The sketch and description given of the bird of the surmounting crest, or what you are able to decipher of it, agree with the sitting pheasant of the Bromley crest, and this seems the deciding clue to the identification of the arms. The family of Bromley of Shropshire bear a similar coat which is: quarterly, per fess dancettee gules and or. The crest is the same as that of the Bromleys of East Stoke.

G. S. (Cheadle). The coat of arms seen on your early XVIIIth century porringer is the achievement showing the coat of the

family of Thomas of Wenvoe, co. Glamorgan, impaling the arms of the family of Keppel. Most likely the porringer was a wedding gift on the occasion of the marriage of John Thomas, son of Sir Edmond Thomas, 2nd Bart. of Wenvoe, and Sophia, only daughter of the 1st Earl of Albemarle. The arms of Thomas of Wenvoe seen on the dexter side of the shield are blazoned: Sable, a chevron and a canton ermine. The arms of the Earl of Albemarle are: Gules, three escallops argent.

The stag statant of your second rubbing is not the crest of the family of Thomas or of Keppel. Perhaps it is the mark of the silversmith. I hope to give you more information about it later.

PORCELAIN

R.A.M. I have recently bought a piece of what I assume to be Chelsea china. It has the gold anchor mark at the back on rococo base. The subject is, I think, "Mercury," being a figure winged helmet, and feet, very beautifully decorated, with gold and colours, with a most unusual gold necklace round neck. The height is 13 inches. Can you give me any information as to what period it is and of what value?

I also purchased two most unusual figures with the mark in blue under glaze on base of a single oblique stroke drawn downwards from left to right, crossed with three oblique strokes in the opposite incline. They are what appear to be beggar men—one in rags with arm in blue sling, with a small duck peeping out of sack on back, the other also in colour and glaze with rat on cloak—7 inches high on base. I shall be pleased to have any information you can give me or where I could get such information.

It is impossible to express an opinion without inspection and you will do well to seek the opinion of the Keeper, Dept. of British and Medieval Antiquities, the British Museum, London, W.C.1, to whom the specimens should be sent. No fee is payable, but postage for return should be sent. The other figures may be German (probably Thuringian) and of no particular interest. An endeavour will be made to identify the mark.

P. M. B. (Crewe). Can you give me any details of the Gautier collection of Delft, and can you recommend a book on Early English Furniture, particularly Tudor and Stuart?

It is hardly possible to give a description of the Gautier collection. The delft ware was collected from all over the country and the largest collection was amassed, including a number of very important pieces. All collections in private hands and in the Glaisher collection at the Fitzwilliam at Cambridge include some pieces which passed through Gautier's hands.

There is not a book on Tudor and Stuart furniture alone. Jourdain's Decoration and Furniture, Tudor to Jacobean (Batsford), covers the period, but also takes in decoration. Macquoid's "Age of Oak" is still useful; there are some sections on early furniture in John Rogers' "English Furniture," which is a good book.

DERBY PLATE. A collector writes: I have in my collection three plates of this pattern, one the Chinese prototype, one a Worcester plate of the Dr. Wall period, and one a Worcester plate of later date. I was aware that the same pattern was to be found in Derby, and had hoped that I might one day discover an example.

Marsh (Preston). Your query as to the difference between old and more modern pottery figures is not easily answered. Familiarity with the different periods can only come with experience and the frequent handling of specimens. There are, roughly, three periods which are separately distinct. First, the early Astbury, Whieldon and Ralph Wood figures in mottled or translucent glazes; second, Ralph Wood Junior, Enoch Wood, Wood and Caldwell, Laking and Poole, etc., with glaze over colour; and third, the early XIXth century figures of Walton, Salt and Dale. Much later in the XIXth century we find the large and crude figures of Dick Turpin and others, coloured in front but with plain white backs, and of no importance to the collector. There is one safe rule which may be followed. The presence of a gilt line on any figure dates it at once as of this last period. Black, brown, red and yellow lines appear on early figures with square bases, but gilt was never used on pottery figures until 1850 or even 1870, in my opinion.

Thompson (Yarmouth). The mark you mention—an X inside a roughly drawn oblong—is attributed to Derby. It occurs on one of a pair of figures in our collection, the Boy with the Cock, the Girl with a Hen. These figures are coloured and backed with an unusual amount of bocage. An opinion has been expressed that this rare mark was that of George Holmes.

(Continued on page 77)

SOME MINIATURE AND CHILDREN'S FURNITURE

BY JOHN ELTON

HERE is an attraction in miniature works partly from the universal recognition of the ingenuity and skill involved in evading the difficulties which the craftsman challenges and overcomes, and partly because the blemishes and small deformities which are inseparable from life-size objects disappear. There are three sources of miniature objects, "doll's" furniture, the 'prentice pieces in which the apprentice showed his mastery of his chosen trade, and the "samples" and pattern pieces made to show distant customers. The small pieces of furniture made for the miniature rooms by collectors which were well known in Holland in the late XVIIth and XVIIIth centuries are on the scale of doll's house furniture, but are not adequately described by that term. There is an interesting collection of these in the Rijks museum at Amsterdam.

The tallboy (or as it was called in the XVIIIth century, the double chest of drawers) is notably a finely finished sample, a pattern piece (Fig. I). It is surmounted by a swan-necked pediment and the canted corners are fluted. It is inlaid in the centre of the lowest drawer of both stages with a rayed ornament in light and dark woods, and on the tympanum with a coronet. The scale placed below it gives its dimensions. A fine miniature chair in walnut in the Saffron Walden museum (which dates from the reign of William III) is covered on the back and seat with leather with a gilt design.



Fig. I. MINIATURE TALLBOY (double chest of drawers), circa 1730 probably. A finely finished pattern piece.
Note inch rule at foot



Fig. II. INLAID CHEST OF DRAWERS, probably for a doll's house. The wooden knob handles and coarseness of turnings indicate early XIXth century

Fig. III.
SMALL WALNUT CHEST on stand. Early XVIIIth century. Not a miniature, but of serviceable size for small objects



Among late English examples of miniature furniture is a bookcase, standing twelve inches high, at that fantastic experiment in architecture, à la Ronde, Exmouth.

The inlaid chest of drawers (Fig. II) is probably part of the furniture of a doll's house, and its XIXth century date is indicated by the wooden knob handles and by the coarseness of the applied baluster turnings and of the inlay.

These models are distinguished by their scale from the smallest furniture made for the service and use of children. Though small, the walnut chest on a stand (Fig. III) is of serviceable size, and could be used for the storage of small objects. The drawer fronts are effectively veneered with figured walnut and are banded; the drop handles are fixed to a small star-shaped back plate. Certain miniature chests are sometimes termed child's furniture, but they, like dressing boxes, may have been used to store small articles of the wardrobe, bands, collars, cuffs, ribbons, and so on.

In children's chairs, which exist in nearly all the styles in which full-sized pieces are found, oak specimens considerably outnumber the later walnut and mahogany. The distinguishing features of children's chairs are well known; they are usually arm-chairs, and are provided with a rod between the arms to pen the

SOME MINIATURE AND CHILDREN'S FURNITURE

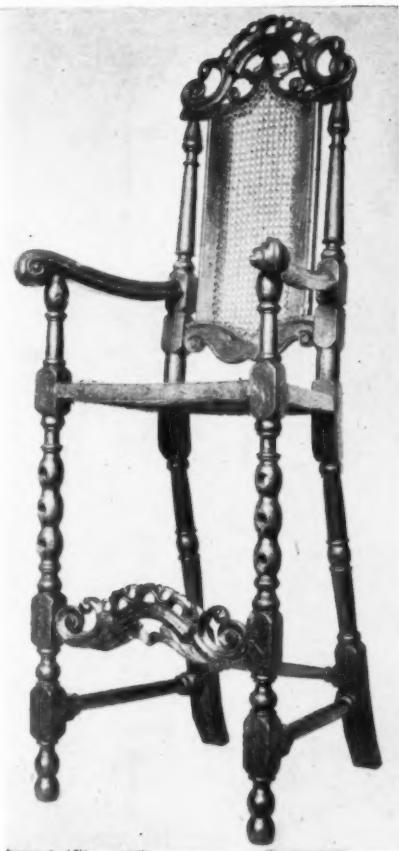


Fig. IV. WALNUT CHILD'S TABLE CHAIR late Stuart (XVIIth century) with carved back panel, seat and stretcher

occupant in, and they often have a footboard. In cases where the arms are not pierced, a cord or thong could have been tied between the posts. In the age of oak, a marked rake in the legs to ensure stability is sometimes found. This is the case in two chairs in the Victoria and Albert Museum which date from 1650-1660. Each has a solid back panel carved with devices. In the one, the legs are balusters, in the other they are knob-turned.

In the historic chair brought to America from England by Richard Mather in 1635, and preserved in the rooms of the American Society at Worcester, Massachusetts, which is composed of turned spars, the feet also rake outwards. The seat is rush and the piercings on the legs are evidence of a footrest which has disappeared. In the XVIIIth century, the marked rake and the legs were no longer employed, but in an account of the Royal joiner, Catherine Naish, in 1763, it is mentioned that the bottom of the feet are lined with lead. This chair was a neat mahogany table chair, with a fan back and scroll toes, and a footboard with springs and brass plates on the front feet to let the footboard slide up and down and stop to any height. The walnut late Stuart chair (Fig. IV) is also a "table chair," with legs of height sufficient to bring the seat within easy access to the table. The back panel and seat are carved, and the carved stretcher is set low to avoid the footrest.

The Georgian children's chairs follow the prevailing type, but the cabriole leg presented a difficulty in the case of "table" chairs. In some cases, these are formed as two superposed legs, and the effect, though odd, is not ungraceful.



Fig. V. WHEELBACK "WINDSOR" CHILD'S CHAIR—late XVIIth century

ANSWERS TO CORRESPONDENTS

(Continued from page 75)

Stone (Denbigh). Museums obtain their specimens in many instances from the generosity of private collectors, by gifts and by bequests, the latter sometimes consisting of complete collections, also, of course, by purchase. The British Museum was originally a private residence, purchased to contain the Cottonian MSS. and books, as the nucleus of a National Library, in 1750. The collections of Sir Hans Sloan were purchased for £20,000, and many gifts and Government purchases necessitated extension of the original building until, in 1855, the present edifice was completed. Before the war every important museum used to issue an annual report, and one section was devoted to a list of gifts and bequests received during the year. One of the difficulties of a curator is the need for tactful refusal of a gift, which, while valuable in the eyes of the donor, is useless to the museum.

K. G. (Derby). Your question was answered in APOLLO for November, 1942, but I will repeat the advice then given. The cleaning of porcelain figures is best accomplished by aid of a long, coarse, bristled paint brush, the bristles carrying soap and water into every intricate crevice without danger to the specimen. Afterwards, rinse the figure in running water and leave it to drain and dry. Do not attempt to dry with a cloth. A rubber or thick cloth mat on the bottom of the basin you use is a good precaution in case the piece slips through soapy fingers.

Marchant (Liverpool). I fear I know of no repairer of pottery and china to whom I can recommend you. There was one man in Liverpool who did several repairs for me and who was an

artist in his work. He, however, joined one of the services at the commencement of the war. Why not try yourself, using one of the colourless adhesives?

COVER THE BLESSED DAMOZEL

The coloured reproduction on the cover is the late Mr. Byam Shaw's beautiful interpretation of Dante Gabriel Rossetti's poem bearing the same title.

It may be remembered that Rossetti placed his poems (of most of which no copies existed) in the coffin of his wife, who died in 1862 after two years of their marriage. The poems were totally unknown except to a few friends.

Seven years later, Rossetti's friends, including Swinburne and William Morris, persuaded him to exhume the buried poems and in 1870 they were published, the first poem appearing being "The Blessed Damozel."

A verse from the poem referring to the five seated figures is printed below the reproduction.

We are indebted to Mrs. Byam Shaw and to the Committee of the Guildhall Art Gallery for permission to reproduce the picture.

REUBEN BUSSEY THE ARTIST

BY HENRY C. HALL

REUBEN BUSSEY, the artist, was born at Nottingham in 1818. In selecting Nottingham as his birth-place he made, perhaps, a wise choice, for he placed himself in a select company of famous artists who first saw the light of day there. In the year 1802, some sixteen years before Reuben Bussey made his acquaintance with the world, that great master among artists, Richard Parkes Bonington, was born at Arnold just on the outskirts, while his father, Richard Bonington (1768-1835), a notable painter and exhibitor at the Royal Academy, was also born at Nottingham. Other well-known artists whose names come to mind born in or near the city are those of Thomas Sandby, one of the founders of the Royal Academy (1721-1798), Paul Sandby, who has been described as the Father of English Water-colour painters (1725-1809), Thomas Barber (1771-1843), John Rawson Walker (1796-1875), Henry Dawson (1811-1878), Laslett J. Pott (1837-1901) and many others whose works are highly valued to-day. Among living artists of fame with Nottingham connections are Sir Arnesby Brown, R.A., Dame Laura Knight, R.A., and her husband, Harold Knight, R.A., while Sir William Nicholson was born not many miles away.

Reuben Bussey was the son of William Bussey, cork merchant and cutter, and was born in Lister Gate, Nottingham, now one of the principal streets of the city, on February 12, 1818. As a boy he showed an early aptitude for drawing, and was never so happy as when sketching the scenes around his home or near the river Trent. Later on his skill was sufficient to satisfy his parents he was born to be an artist, though as yet he was apprenticed to his father's business. As a very young man, he received tuition in the art of painting from the Nottingham artists, Thomas Barber, the portrait painter, and John Rawson Walker, painter of landscapes of the poetic school. Under their direction he made rapid progress, and his father then decided to send him to London to enter upon a sound academical training in art. Here he settled down to long study and hard work, and while in London painted at the Tower and other places of historical interest. Through an introduction to the Duke of Wellington, who was at that time Constable of the Tower, he was given special permission to study in the Armoury there, a privilege of which he made excellent use. An artist friend from Nottingham, named Robinson—who in later years as Sir John Charles Robinson, C.B., was appointed Keeper of Pictures to the Royal Household—urged Bussey to stay in London and carve a career. And no doubt he would have done so—but fate decided otherwise, for due to an accident his father had now become a chronic invalid, and Bussey felt it was his duty to return to Nottingham and help his father by taking an active part in the cork business, a decision which brought the London project and all it may have held in store to a close. Thus it was not until after his father's death, and when Bussey was over thirty years of age, that he was able to devote the whole of his time exclusively to art, and finally set up his own studio and follow the profession of an artist. Once having done so, he met with much success.

Most of his pictures are painted in oils, though some of his character studies and smaller works were executed in water-colours. During the course of his life the subjects of his paintings varied considerably. Landscapes made an appeal at one period, as did street scenes and bits of old Nottingham and incidents connected with its Castle. But historical events were perhaps his chief source of inspiration and provided material for most of his larger and more important canvases. His gallery pictures of Clifton and Byron on Bosworth Field, the Proclama-



THE BLACK KNIGHTS, by REUBEN BUSSEY, signed and dated 1868
Painted in oils

tion of the Revolution of 1688, the Reception of King Charles I by Sir Thomas Fairfax at Nottingham, and the Raising of the Standard there, are all superb examples of his art. Later in life he turned to Shakespeare for his subjects, depicting such characters from the plays as Othello, Falstaff, Randolph, Pistol and others, and towards the end of his career he painted characters and incidents from the Bible. As a character painter of his day he had few equals. But all his paintings are finely executed, and show that rare quality and artistic skill of the born artist. Every picture is full of life and vigour, combined with a clever use of colour and sound technique. He exhibited at London, Manchester, Birmingham, and Nottingham for a number of years. Some of his paintings hang in the Nottingham Castle Art Gallery and other galleries, while many are to be found in private collections.

The example here reproduced, an oil painting entitled "The Black Knights," signed and dated 1868, and painted when he was fifty years of age, may be counted among his best works. The subject is an unusual one, treated in Bussey's own faultless style, with a humorous and sporting element about it, and this scene, so well executed, makes a striking picture. Possessing a great fund of humour, Bussey threw his heart and soul into character pictures of this kind, and this one is typical of his ability to reveal his powers as a painter, as well as something of his own merriment and genial self. At the time it was painted he was living again in Nottingham, and no doubt it has local associations near his home, yet it is possible the picture was worked up from sketches made in a London thoroughfare.

Two houses remain to-day in which Reuben Bussey lived and had his studios. For several years he resided near the Castle at No. 44, Park Street, Nottingham, in those days a very narrow street with an air of calm and dignity, where, some fifty years before, R. P. Bonington had lived exactly opposite at No. 15, prior to the Bonington family leaving for Paris. The street, which is in the centre of the city, has since been renamed and renumbered, and No. 44, Park Street, is now known as No. 96, Friar Lane. In 1885 Bussey moved to a more imposing residence at No. 1, Park Hill, a house with a garden at the front on which a shop has since been built, though the house still remains. Reuben Bussey died in 1893 at the age of 75.